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NEW YORK, JANUARY, 1895.

VOLUME 19. NUMBER 1.  
WITH SUPPLEMENT.

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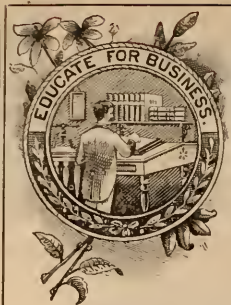
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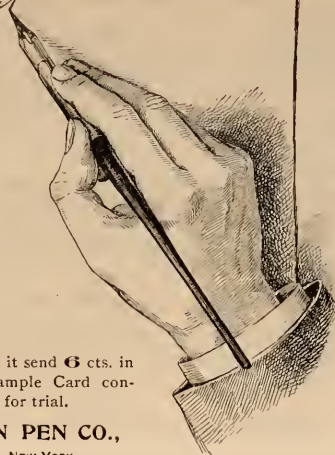
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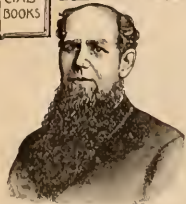
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D. L. Musselman

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### There is Another Kind of Text-Book.

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# Penman's Art Journal.

A Monthly Journal of Penmanship and Practical Education.

D. T. AMES, Editor-in-Chief.  
W. J. KINSLEY, Managing Editor.

NEW YORK, JANUARY, 1895.  
WITH SUPPLEMENT.

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AMES & ROLLINSON COMPANY.

NEW YORK, NEW YEAR, '95.

## LESSONS IN RAPID BUSINESS WRITING.

BY L. M. THORNBURGH, EVANSVILLE, IND.  
No. 2.

10.—Our December lesson called for and, I trust, received your very best effort. However hard and faithfully you have worked during the month, it is not expected that you have reached proficiency or that you have extracted all the nourishment contained in the lesson. The ground work for mind and muscle is necessarily extensive. The importance of plates 1 and 3 are such that something similar to their practice will enter into every lesson for several months. These exercises have a direct bearing upon everything that is written, and their influence in strengthening muscle, quickening action, quieting the nerves and gaining precision and quality in line is simply wonderful, and results must be seen to be properly appreciated. Study and practice them as long as your writing is lacking in any respect whatever. Don't fail me here at the most critical time. The subject matter from beginning to end should be as well understood that you can repeat it almost word for word. An hour's reading and thinking may save you days and weeks of practice.

### Guarding Against Dangerous Tendencies.

11.—If your arm is long and your exercises resemble those in line 1, plate 4, lose no time in making a change. Unless well cared for those letters can never stand the kicks and cuffs to be met with in the business world. Poor weak, starved things. Feed them the "remedy" by beginning with a dot; then circle it rapidly and they will soon grow fat.

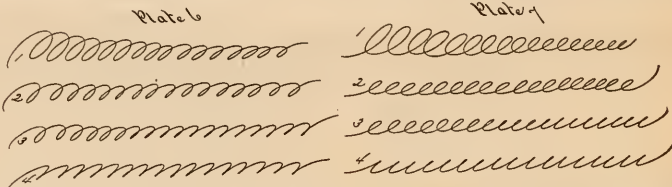


12.—On the other hand, if you are short and thick you are apt to have an easy going time and to make letters to correspond, as per line 1, plate 5. Lively movement on straight lines, allowing them to gradually turn at ends and change into narrow ovals are

your best helpers. Use your eyes well on cuts. Be sure to apply these remedies to letters while arm is warm.

13.—Now, are you ready for plates 6 and 7? Your answer should be: "I have turned out more than fifteen pages of compact ovals and straight lines, as per plate 1; and, as a result, my new position of body, arm and hand is secure; my arm is growing rapidly in strength, speed, scope and ease of movement; all shade has disappeared, kinks in lines are no more, my interest in writing is growing, too, and I intend to stay with 'pony' and 'shaft' to the end." Good.

14.—And again: "I have not neglected plate 3 in the least, but have practiced page after page of



each exercise in connection with the 'Penman's Wheel of Fortune.' All letters were made small as directed—some the size of a mustard seed—and I allow nothing to interfere with easy lateral movement. The hand in plate 3 did its duty well by constantly reminding me of the importance of a good ending, and consequently I will be better prepared for the loop letters and all others using a right curve when you bring them on. In short, I have acted upon your closing advice in December lesson to the best of my ability, and am anxious to know the promised secret."

### A Speed Secret Worth Knowing.

15.—Well, here it is, illustrated in plates 6 and 7, and a number of specimens from old and new students to test its worth. Legible speed writing is

your writing is sadly deficient, and all your rapid writing will make it no better. "What shall I do? Must write neither fast nor slow." That brings us to the point. Practice rapidly on exercises in which you can make nothing but well bent curve lines on up-strokes, and drill, drill until these curves are embedded deep in muscles and imprinted indelibly in the mind. Exercises 1, 2, 3, plates 6 and 7, will force good union and make your writing safe under all circumstances.

16.—Make exercise in columns from ten to fifteen in group, small, on good slant, from twelve to twenty per minute. Raise right curve ending in position for loop letters. See how far back you can retrace straight lines. Don't be afraid to exaggerate. When

down curves have served their purpose in influencing up curves they are changed into straight lines by narrowing the loops, as seen in line 3. In union there is strength, therefore get union. Following union your next step is spacing by locating each letter on a blue line, as per plate 8. Count on down stroke for each letter, one-two. Don't destroy union of letters by widening too much. In word practice write as rapidly as you can, but never go beyond your ability and "stumble." Be a merciless critic of your own results, and work hard to strengthen your weakest points.

### Good Beginnings and Endings.

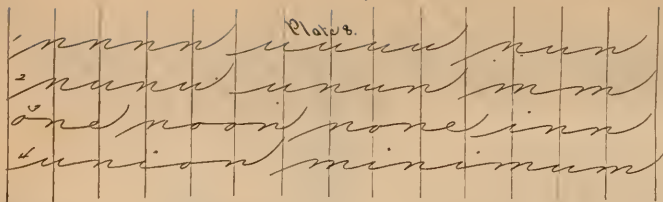
17.—Plate No. 9 illustrates what is gained from good beginning and ending. Begin at the left end and you have the figure six, speed exercise for union, and the end gives beginning for loops. Invert and reverse and you have speed exercise for uniting n's, while the ending gives foundation for capital N and family. You see, we anticipate and prepare for the more difficult—like constructing the difficult parts of a thing before we put it together. This principle of making the difficult seem easy—really be easy—is the keynote of our method.

### Criticism and Review Column.

18.—Since the December issue of THE JOURNAL was circulated I have received many letters relating to this course of lessons, some of which called for lengthy replies. I should be much gratified to write in full to all who write me, but that is a physical impossibility in connection with other pressing duties. I have, therefore, thought well to commence a Criticism and Review Column in connection with the lessons. Fire in your questions, specimens, etc., and they will be treated through THE JOURNAL. I want to help you all I can.

Of the hundreds of first specimens received up to date, December 15, I would not hesitate to guarantee to every one an excellent hand. I want more speci-

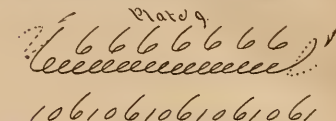




mens from farmer boys. Don't be backward. Your hand is not too heavy and your ideas are not too crude. The writer was an ox driver and log hauler for six years and knows what it is to tramp the clods. The "unhappy family" group is made up from first specimens of those who are now among my best writers. What I want is work—thought and action

## The New Pictorial Art.

Most JOURNAL readers have doubtless noted certain recent impulses toward the unconventional and the bizarre that is making itself very much felt in illustrative art. The most pronounced, and perhaps



Nine men went mining  
222222222

Oakland, Iowa.

Ray Williams

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69. per minute Emma Martine Dec. 1. 1894  
one one one one one one one one

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32 personnel E.M.  
union union union union

one and one hundred and one  
one and one hundred and one

Ed Schaffer Time between specimens, two months

New mining men went mining <sup>1829-1894</sup>  
 Nine mining men went mining

Stella Yvelke

1894-12-13

$$\frac{1194-10-29}{1-12}$$

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<sub>37</sub> un un un un un un

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September 18, 1912

Schwamm 12.14.1994

Freda Elles, No 160, Dec 14, 1894

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 52 per minute

52 per minute

This shows my Aug. 23, 1894  
best business Lizet Spain

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Dec 31 1914

FAC-SIMILE STUDENTS' WORK

THE ABOVE CUTS ARE EXACT REPRODUCTIONS OF WORK BY PUPILS OF MR. THORNBURGH, SHOWING RAPID IMPROVEMENT DUE TO APPLICATION OF THE PARTICULAR METHODS DESCRIBED IN MR. THORNBURGH'S ACCOMPANYING LESSON. THE FIRST IS A SPECIMEN OF MR. WILLIAMS WRITING AFTER TWO YEARS EXPERIENCE IN A TELEGRAPH OFFICE.

—and plenty of it on just those exercises that come within your range. If you are not afflicted with St. Vitus' dance or the excessive use of tobacco and cigarettes you are all right, my boy.

You can't get the cream of these lessons by the skimming process, but you must dig as you would in search of gold in the hills. Quick and lasting results come from level headed students whose hearts are fired with ambition to excel.

most unique, of these late developments is the black to white ricochet, see-saw style, flavored with peacock spots and other things Japanese, invented by Aubrey Beardsley, an English artist, who has been lately very much in evidence in some of the *recherché* art publications. Mr. Beardsley uses solid black and white masses, with no intermediate tones, and draws almost entirely in angles. Some of his

designs are unquestionably striking, whatever may be thought of the "school" he heads. The clever satire in the accompanying verses and illustrations is aimed at Mr. Beardsley. The impulse we have noted is not confined to our artist friends on the other side of the ocean. Here at home it is beginning to be seen on every hand, though in a somewhat modified form. Chief of the home school is

that very clever pencil and charming colorist, Will H. Bradley of Chicago. He applies the Beardsley idea, translating the angles to sweeping curves and snaillike, in a general way, the scheme of a pen flourish, and infusing the whole with enough new brain matter to fairly divide with Beardsley whatever credit attaches to the sort of art which they produce. Some of Bradley's show posters (we have particularly in mind recent posters advertising the *Chap book*) are simply wonderful in the richness and the harmonious vividness of the color effects.

Penmen should be particularly interested in this new pictorial art, at least in its decorative phases, as it is in much demand for advertising designs and commercial work generally.

*"The Wierdsley Nightmare,"*

[E. Q. TURNBULL IN "THE SKETCH."]

I hear the Art folks jawing  
Of the modern styles of drawing.  
The work, happy, of a chappie who is all straight lines and  
curves

If its meaning I but scented,  
I might feel less demented ;  
My toosiegs are all on edge, and shattered are my nerves !



And when I'm gently sleeping.

A dream comes o'er me creeping,  
 Of a Thing, with monstrous head of  
 fire.

In attitude so strained,  
That to see it I am pained.  
These quips and pranks of modern cracks will drive me to  
despair!

If you want to be the craze

Of the fashionable maze,  
You must not paint Dame Nature as she is or ought to be :  
You must go to her a-squinting,  
With your eye all sideways glinting,  
And when the same world wooders, you must say, "That's  
how I see."



Will the world believe you? Never!  
But she'll fancy you are clever,  
Aod, though I cannot draw a bit, I'll on with martial tread.  
I'll cause artistic jaingles,  
I will make folk all triangles,  
Aod say I drew them upside down when standing on my  
head!

# LESSONS IN PROFESSIONAL WRITING.

BY C. P. ZANER, COLUMBUS, O.

No. 1.  
Remarks.

The object of these lessons is to give the home student a chance to learn how to practice in order that he may acquire what is generally termed a professional or artistic hand.

I will do what I can toward revealing rather than concealing the essentials to the attainment of the style so widely admired both for its beauty and evidences of skill.

Before beginning the practice of this art each student ought to have a knowledge of the physiology of the hand and arm, but since such information cannot be given herewith, the best we can do is to advise the study of the same at the earliest moment, for without this knowledge a thorough understanding of the art of writing is well nigh impossible.

There are two things I wish you, who are following this series, to keep constantly and clearly in mind, viz.: the form to be produced and the manner of producing it. If you would succeed rightly, you must know definitely the shape of the form to be executed. To aid you in this I have prepared, with no little labor, a plate illustrating the basic forms, with their widths, slants, heights, etc., indicated by dotted lines. This plate is not intended for practice; it is for study—for the purpose of giving the proper mental picture. With the exception of this first plate, all the copies were written with the same movements that we advise, and all were photo-engraved. They were written one-half larger than presented, on account of the necessities of engraving.

## Materials

You should provide yourself with ink suited to light line and black shade writing—an ink that is thick and pale enough to make a light, fine line or a dense or brilliant shade. Arnold's Japan or diluted India is the best. You should have half inch, faint-ruled, smooth-surfaced (not glossy), single sheet, 8 by 10 inch, 10 pound paper. Use Gillott's No. 1 pens ("Our Finest"), or, if you prefer a pen not quite so fine and flexible, Ames' Best Pen, or Gillott's 604 ("Our Ideal Pen for Young Penmen"). You need, to complete the outfit, an oblique holder—one that is properly balanced and adjusted preferred.

## Position.

First, don a light weight, loose coat. Second, shed your undersleeve from the elbow down (by means of scissors or knife) and remove cuffs and unbutton the shirt sleeve. (Ladies may enlarge dress sleeve or reverse the one, end for end, that fashion dictates, and remove undersleeve as advised for gentlemen.) Third, sit well back from table (which should be pretty high), and lean slightly forward, bending at the hips, keeping the feet uncrossed and well apart. Place both arms on the table, elbows just off the edge. Hold pen as illustrated herewith, or as nearly as possible. (Illustrations of the body, hand, paper, etc., are given in the December, 1892, JOURNAL.)

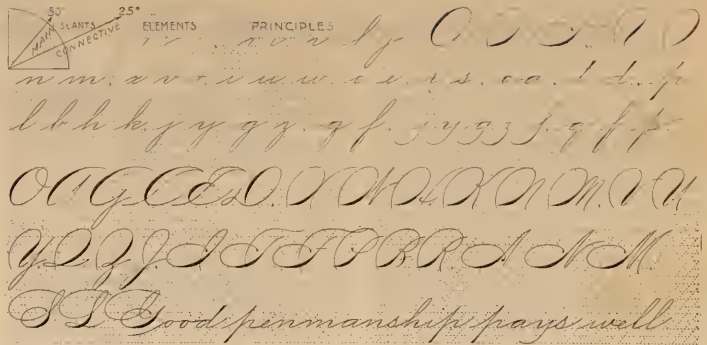
## Angle of Paper.

This is very important. Upon it depends the kind of movement you use. If you expect to follow the instructor given, then see that the bottom of the paper is at an angle of fifteen degrees with the edge of the table, providing the arm crosses the table at an angle of forty-five degrees. But a better way, perhaps, is to have the paper turned at such an angle that the forearm will be at right angles with the connective slant. The two methods are the same in principle, but the latter does not require that the arm cross the table at a specified angle. Once more, hold the paper in such manner that the fore arm will be at right angles with the connective slat t (25°).

## Directions for Practice.

Let the little finger glide freely on the side between joint and nail in all forms herewith. Do not use thumb or first and second fingers in this lesson except to hold the pen. If you rest on side of finger, and I believe it best to do so, always use a blotter to rest the hand upon. After writing one-third of the way across the page or making one exercise, either draw the paper to the left or shift the elbow to the right. Do not try to write across the page with the elbow and paper in one place.

Nos. 1, 2 and 3 are made with the forearm acting



as a hinge at the elbow. Nos. 4, 5 and 6, with the same movement in conjunction with an in-and-out action of the arm in the sleeve; the two movements producing a diagonal action of the arm as it enters the sleeve at the wrist. Nos. 7 and 8, the same movements as before, combined and reversed, producing a compound elliptical action on the muscle in front of the elbow. Nos. 9 and 10 are produced by uniting the former separate, simple motions, resulting in a compound circular exercise. No. 11 is produced with hinge action on the straight lines with a gradual backward action of the arm in the sleeve at the elbow—as the pen moves to the right—with a reversal of this same backward action in conjunction with a slight rolling action to produce the compound curve. Nos. 12, 13, and 14 are made similarly to first part of preceding form. Nos. 15, 16, 17 and 18 are purely rolling movement with a lateral and backward action of the forearm and elbow. Nos. 19, 20 and 21 same as preceding, with less of the circular and in-and-out, and more of the hinge and direct actions. Nos. 22, 23 and 24 are hinge and backward actions.

## Conclusion.

Practice with a free and easy action on these exercises until further orders. Make from 300 to 400 strokes per minute in most of the forms. Not that many each and every minute, but at that rate of speed. Nos. 9, 10, 12, 23 and 24 not so fast. Study as well as practice. The forms given serve in establishing the simplest movements; more difficult ones will follow. Your efforts will be criticised through these columns if you will submit practice that is carefully executed and systematically arranged. Send such practice to Zaner, Columbus, Ohio.

The National Advertising Company, Success Falls, N. Y., are offering to business schools a particularly attractive line of advertising novelties. A leader of theirs is a wooden measuring rule, with or without brass edge. These goods are specially printed to order with the advertisement of the school. They are the kind of thing that is not destroyed, remaining for a long period on the desk of the user, therefore the advertisement has a much more permanent value than anything which might be presented in a more perishable form.



## COMMERCIAL SCHOOL HUMOR.

### A Girl's Idea of a Lunatic.

In the Commercial Law class in a southern school for girls, one member of the class in answer to the question "What is a lunatic?" answered, "A married woman not allowed to make contracts in some States."

### A Western Definition for "Muscular" Movement.

One of our Western writing teachers thought that as his cowboy students had learned to "swing a good pen" (as they expressed it), through vigorous drills with the muscular or forearm movement, they should be able to give an accurate definition of this much talked about movement. One of his questions propounded at the usual term examinations was: "What is the muscular or forearm movement?" The answer of one student: "It is a dandy," while very expressive and showing the student's appreciation of its merits, was somewhat hazy and left the teacher in a daze.

### A Race of Good Ones.

KNEW HIMSELF.

Clerk: "I really cannot read this letter; the writing is too bad."

Employer (impatiently): "Nonsense! The writing is good enough; any fool could read it; hand it to me.—Woodscock, R. I., Reporter.

### A CAPITALIST.

"What is his profession?" asked one girl.  
"He's a capitalist," replied the other.  
"He looks like an artist."  
"Oh, he is. He makes the capital letters that begin the magazine articles."—Washington Star.

I am much pleased to learn of the course of lessons to be given in THE PENMAN'S ART JOURNAL by Mr. Zaner. That feature alone will make each issue worth the cost of a year's subscription.—A. H. BARBOUR, Hartford, Conn.

Brother McGready of Allegheny, Pa., seems to have struck a very good thing in his marking pen. He sends us an outfit and specimens of the work. This is a vast improvement on the old brush-marking style—done quicker and looks better. He should get large returns from JOURNAL readers.

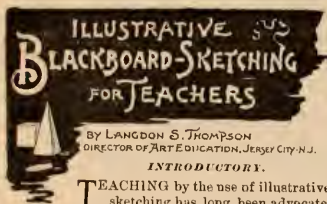


# Penmanship and Drawing For Public and Graded Schools.

## "The Journal's" Public School Campaign.

The enlargement of *THE JOURNAL* gives more room for features of special interest to public school teachers, and we promise our friends to utilize the opportunity to the fullest extent. We shall endeavor to make *THE JOURNAL* as much a necessity for the grade teacher who is at all genuinely interested in the work of writing and drawing as for the supervisor or specialist. Our friends in the public schools who are now subscribers can be of the greatest assistance to us by pointing out to their fellow-teachers the work that *THE JOURNAL* is doing.

Owing to the overcrowded condition of our columns, and notwithstanding the enlargement of *THE JOURNAL*, we are compelled to defer to the February issue the beginning of Mr. F. M. Wallace's course of instruction in writing for ungraded schools. Mr. Wallace has had much experience in this line, and is thoroughly imbued with the necessity for better work in our ungraded schools. From the examination we have given the lessons now in our hands, we can safely promise our readers something helpful and practical—genuine experience, not fine-spun theories.



TEACHING by the use of illustrative sketching has long been advocated by philosophers and writers on education. But it is only recently that any considerable number of practical teachers have been induced to try the experiment. Several conditions have undoubtedly retarded this movement.

First, the natural conservatism of teachers as a class. Before the time of Normal Schools (perhaps too much so since), teachers learned to teach by imitating their own teachers; and since their teachers had never used illustrative-drawing, they had no examples to imitate.

Second, the false notion that only a favored few can learn to draw. This belief, or accepted tradition, has probably been more effective than all other hindrances in causing teachers to hesitate. But, while only a comparatively few have had the courage of their convictions, it is a matter of congratulation that the above obstructions are gradually giving way and that a few years hence we may expect many teachers to greatly increase their teaching power through the use of illustrative-drawing. Many are already convinced of the immense aid that might be offered by some skill in drawing, but are holding back because they think they lack the so-called special talent supposed to be necessary.

The object of the present articles, now begun in *THE PENMAN'S ART JOURNAL*, is to help remove this last barrier and to show the most timid teacher, even in a country school, that she can learn to draw well enough to illustrate school work on the blackboard. For the immediate encouragement of all such, it should be stated that drawing on the blackboard is more easily executed than drawing on paper. Both psychology and experience testify to this fact.

### Definition.

What is illustrative sketching? It is not any particular kind of drawing, exclusively. It is any and all kinds of drawing, whether decorative, pictorial or conceptual, used for the purpose of illustration. It is applied drawing, used as a language to help learners to build up right concepts in their own minds.

Since it is usually done on the blackboard, it cannot claim great artistic excellence; and since it is usually done in the presence of the class, it must be done rapidly. This last condition, and the fact that pupils, many of them, are at a considerable distance from the blackboard, would indicate that it must be done with the utmost freedom and boldness.

The purpose of the drawing then, determines the manner of its execution, while the subject matter to be taught determines the particular drawings to

be made. And since our modern teachers, even in the primary grades, are obliged to teach at least the elements of all subjects, the field for illustrative-drawing is as wide as the universe. We may find our material, then, in the mineral, the vegetable, the animal, or the spiritual kingdom.

After a few preliminary lessons in crayon holding and free movement exercises, the student may begin with geography, or the earth's surface. As most of its surface is water in a horizontal position, he may make a first attempt by representing an open sea, or the ocean when it is at peace. From this he may proceed to lakes, bays, straits, plains, prairies, terraces, bluffs, hills, mountains, volcanoes, mountain ridges or chains, wigwags, Esquimaux huts, canals, rivers, roads, valleys, gorges, canons, waves, water-falls, water spouts, icebergs, clouds, vegetables, fruits, leaves, plants, flowers, trees, birds and all other animals. Most of the above list are natural objects, but artificial objects, as tools, implements, habitations, and whatever else man has made or conceived, may be represented.

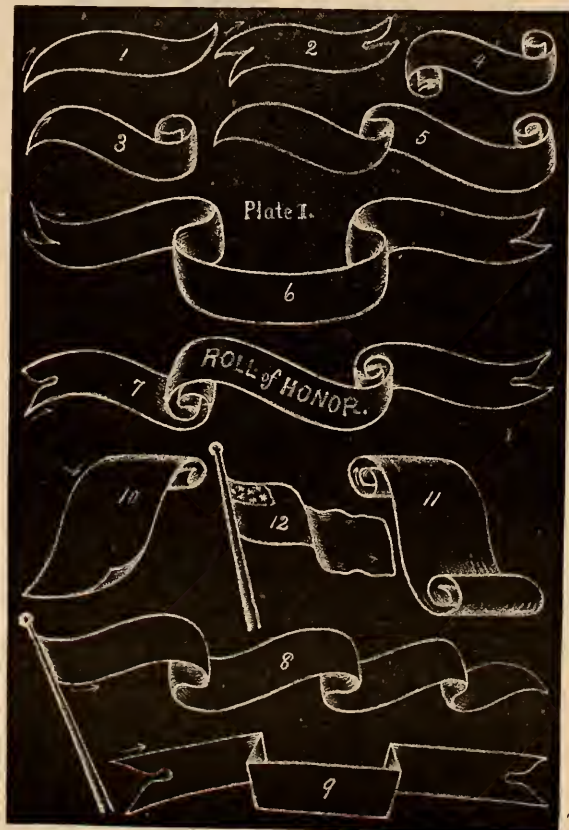
### PRACTICAL LESSONS.

In illustrative as in all other drawing, there are two phases of study: (1) There is the knowledge, the scientific, the theoretical, or the intellectual side; and (2) there is the skill, the art, the practical, or the executive side. The author having fully treated the theoretical phase of drawing in other works

(see the author's "Advanced Freehand Manual," "Model and Object Manual," "Aesthetic Manual," and "Mechanical Manual," published by D. C. Heath & Co., Boston and New York), his chief aim now will be to apply these principles and show how skill may be acquired. While these principles will not be ignored, but frequently referred to and pointed out, the burden of these lessons will be draw, draw, draw!

First, there must be great freedom of movement. This does not mean weakness, or careless movement, however spontaneous; it means movement comparatively rapid, but under perfect control. Constant practice in drawing will in time give some measure of freedom and skill; but this freedom and ease may be more quickly acquired by the use of movement exercises specially constructed for this purpose (See Plate VI, with Circles and combinations of Circles.)

Begin with Fig. 1. Stand firmly on the feet, in front of the blackboard, about arm's length from it. Place a point on the board about opposite the right shoulder. Around this imaginary center, with crayon in hand, swing the arm freely from the shoulder joint, in a large circle two or three feet in diameter, without marking on the board at first, and with but little motion at the elbow or wrist joint. Keep regular time, moving no faster downward than upward. When this movement in the air, near the surface of the board, is divested of a little of its awkwardness, let the crayon touch the board and continue the rotary movement around and around thirty or forty times without interruption. Practice the movement many times in both directions. Now, inside of the large circle *a*, practice the smaller ones, *b*, *c*, *d* and *e*, in the same way. If one should



BLACKBOARD DRAWING. PRIMARY SCHOOLS.—ACCOMPANYING LESSON BY LANGDON S. THOMPSON.



# Methods of Teaching Penmanship in Graded Schools.

BY D. W. HOFF—ADAPTED TO ANY SYSTEM.

Article 15.

## THE PRUNING PROCESS.

**M**ANY most earnest and enthusiastic teachers succeed admirably in enlisting pupils, and in working up a free movement on their part. Beyond this most important and commendable stage they seem unable to lead them.

To secure rapid, accurate writing is the aim of all true teachers. The process by which accuracy and freedom are blended in the manipulation of the pupil's writing machinery, the writer has seen fit to style the pruning process.

The plan adopted for grades three to eight inclusive is briefly this:

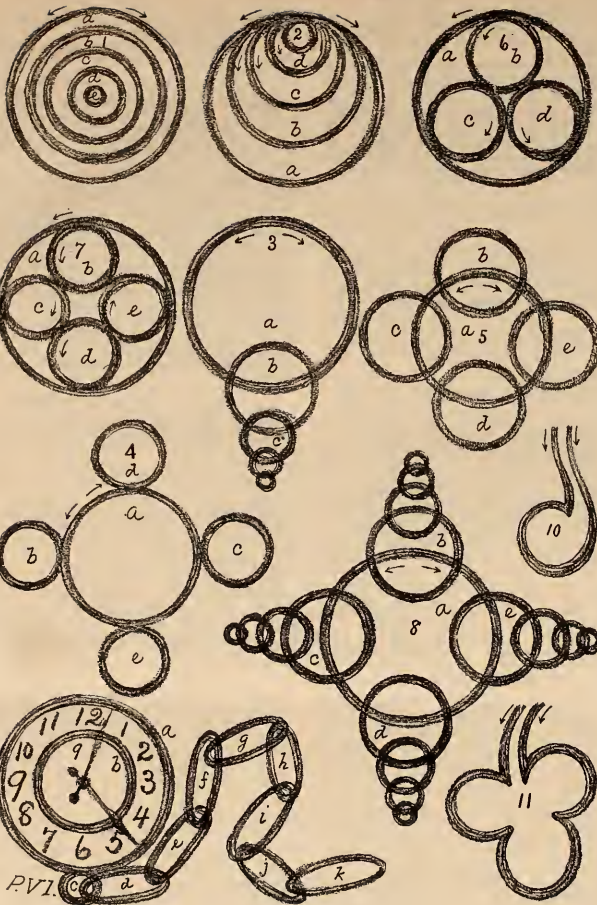
First, pupils are drilled vigorously upon exercise 1 in Article 13, first with direct then with reverse motion. Following this is an exercise identical with No. 2 by Professor Thornburgh in the December JOURNAL. These we insist shall be made with the fingers held still (not stiff), and with wrist running in and out of the sleeve. The continuous rapid repetition of this stretching, limbering-up exercise produces that indispensable habit, the rest-arm vibration, which is the very foundation of all useful writing skill. This must be kept up for days, and in some cases for weeks, until it becomes a habit—until it is easier for the pupil to vibrate his arm than to let it lie still and to use his fingers. This point gained, we have reached the first stage in the development of skill. And just here begins the molding process.

### Capital Letter Practice.

Next a few capital letters are assigned for practice. Those which necessitate the least modification of the movements already ground in come first. The method of impressing the true forms of the letters to be written upon the pupil's mind has already been fully discussed in former articles. Then by degrees the pruning goes on as other letters are introduced which necessitate still further modifications and combinations of fundamental vibrations—the cutting away of a little fullness of curvature here, the shortening or lengthening of a familiar curved or straight sweep there, etc.

### The Critical Stage.

Now, two thoughts must be uppermost in the mind of both teacher and pupil at this the second stage of the work, viz.: There must be definite mental copy and a fearless, well planned effort toward its reproduction. And just here is the critical stage. Either a pupil will be inclined to timidity, inspired by fear of the effect of unaided motion upon form, or he will neglect to properly preplan his movements, which



ACCOMPANYING DRAWING LESSON BY LANGDON S. THOMPSON.

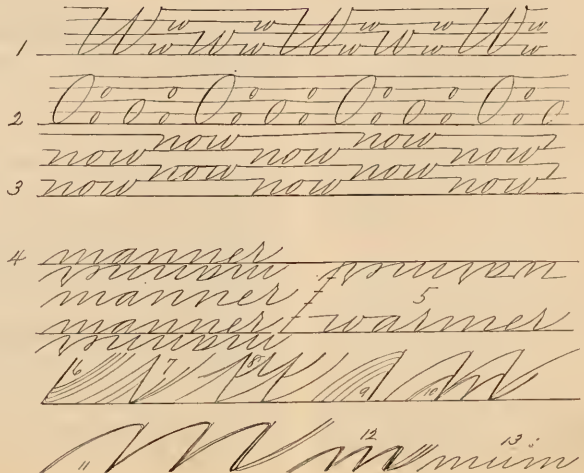
feel especially awkward in beginning this exercise, there would be no objection to his making a large circle on the board by means of a string or pair of compasses, to be used as a guide for the first few lessons. But the effort, of course, should be to become independent of these helps as soon as possible. Figures 2, 3, 4, 5, etc., of Plate VI will afford a great variety of movements for further practice, but they need not all be mastered before taking up other exercises. The arrows will show the directions for the movements, and the letters in each figure will show the order in which each part is to be made.

Plate I.

While all the figures in Plate I are well adapted for giving freedom of movement, they are also very practical, as all teachers must have frequent occasions when they can use drawings of banners to great advantage. In connection with the exercises of Plate I, construct a large horizontal figure 8 on the board, three feet in length, and practice on it with a free, swinging and continuous movement of the whole arm, in both directions. For practice, none of these banners should be made less than three feet long. The arrows indicate the directions for the various movements.

### Suggestions.

1. Begin your practice to-day.
2. Practice ten or fifteen minutes every day.
3. Keep the form to be made vividly in your imagination.
4. Do not be discouraged at apparent failure—it is only apparent.
5. Begin, at once, to use your skill, though ever so little, in illustrating some lesson before your class.
6. Draw, draw, DRAW!



ACCOMPANYING WRITING LESSON BY D. W. HOFF.

may best be characterized as reckless or aimless. Just here, too, is manifest those qualities which distinguish the strong from the weak teacher. The one will insist upon freedom but starve the pupil's mind by neglecting to put into it such thoughts as will enable him to work out the problem of the mind's management of the physical machine. In the hands of such a teacher (?) the pupil's movement will degenerate into a mere scribbling habit. The other—the true teacher—knows how to put these thoughts into the mind that has the controlling power over the script-producing muscles; knows how to make the work progressive; knows how to inspire confidence on the part of the pupil.

#### Tact in Handling Pupils.

The true teacher knows "how to put India to my boys." Should a pupil say: "Well, I can't write this way," at this stage of his progress, there are a hundred ways to meet his statement. Suppose, for example, the statement came from a pupil in the fourth or fifth year, the weak teacher would either flatly contradict it, and demand that he proceed instantly, or would say, "Well, do the best you can," and stop at that. The first course not only fails to convince the pupil that he can, but often deepens his determination not to try, and the second course is virtually an admission that the teacher too is of like opinion. How soon the pupil will reason thus: "You (his teacher) promised me success. Now you admit that I have failed." How encouraging!

The true teacher instantly finds some way of meeting the statement that will appeal at once to his reason and inspire new desire and courage. How? Well, just an example or two. First, one that always fits. The teacher immediately asks, "How long since you learned to write?" Ans. "Three years." "Have you always written with the fingers?" Ans. "Yes." "How long have you tried to write with the arm?" Ans. "Two months." "Do you expect the arm to mind as well with two months' training as the fingers do after three years' training?" This shows the reasonable pupil the absurdity of his statement. Did your legs mind the first time you tried to skate? Did you have any trouble in teaching your fingers where the piano keys were, and how to strike them? Can you ride your wheel "hands off" the first week? etc.

But to return to the pruning.

#### Reducing the Size.

The pupil is now supposed to have reached that stage in his progress where he can secure approximate results as to form with freedom. One result at this point is that his work looks large and sprawly. The special office of exercises 1 to 4 inclusive is to focus his motion—to force a reduction in size, to secure lateral freedom and absolutely level joinings between such letters as *a*, *v* or *w* and other short letters. The first two serve the first named purpose fairly well. The letters in the third must be written short enough to be piled up four deep, thus forcing a reduction in height. The slide from *w* to *n* must be both long enough and straight enough to support another word, thus forcing freedom and precision in its making.

Exercises 4 and 5 are planned to assist in shortening letters, but incidentally provide for the economical use of the paper. After writing upon all the lines reverse the page and write on the under side of them. Another noticeable feature of the writing of beginners is the lack of precision given to down strokes, especially in small letters. When we remember that with the exception of six strokes, all told, every down stroke in the small alphabet is a slanting (or vertical) straight line, it is not surprising that they play so prominent a part in the general appearance of a page.

#### Securing Accuracy.

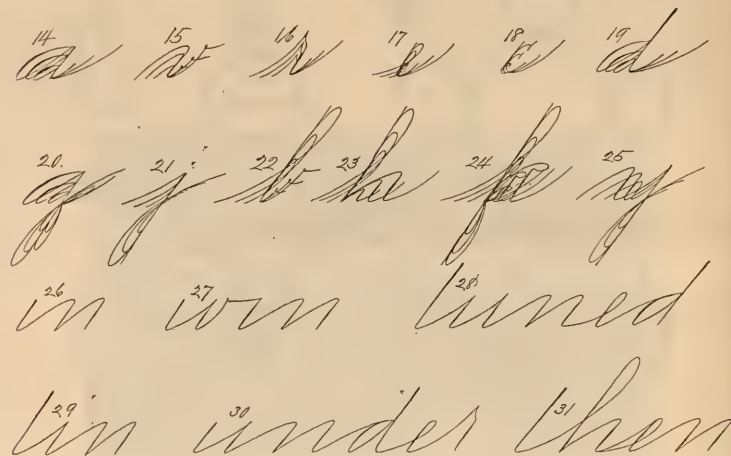
One plan for securing accuracy in this direction is to place upon the blackboard the straight lines embodied in a letter or word, then to "build" it up complete, directing pupils to imitate. To emphasize the straight line in the pupil's mind as a means of securing the necessary straight backward sweep, have him first build his small letters on a large scale, then write them same size. Next let them be reduced by degrees to the minimum size, and then to float his movement right into words and sentences.

Exercises 14 to 25, inclusive, should first be built upon the slant line. After carefully placing the slant line proceed to write the letter over it, tracing

the slant line with the down stroke of the letter. This should be done first deliberately, then, by degrees, more and more rapidly, until the arm has been taught to move backward rapidly and with a straight motion.

As seen in the copy, the letters are first constructed on a large scale, then overwritten with smaller ones, each time tracing a portion of the original slant line. The next step is to write in a bold hand words that may be begun and ended with a slanting straight line, such as *to, pen, tin, ten, thin, then, than, fused, under, think, thinking*, etc. Following this come sentences chosen with special reference to the straight line feature. (See examples below.)

Unkind words wound  
Very well them, try that.  
You are, I am, friend.  
Think, then write. This.  
Put them in the window  
Tint where they were.



ACCOMPANYING WRITING LESSON BY D. W. HOFF.

Another point that may be developed here is the spacing between words. When thus written these spaces are clear cut.

In giving the above described exercises place them first upon the board in the presence of class. Don't keep pupils blocking out too long.

#### FRATERNAL NOTES.

—Miss M. Fronie Whitehead is a special teacher of writing in Benton Harbor, Mich.

J. H. Buck is Supervisor of Writing in city schools, Portland, Oregon.

—In addition to his other duties as Principal of the Centennial Business College, S. E. Shook gives one-half his time to the city schools of Greenville, Ohio, as Supervisor of Writing.

—Supervisor G. W. Ware is proud of his pupils, who captured twenty-four premiums at the late Texas State Fair. He has gotten the teachers in the schools in harmony with his own ideas and the result is first-class work in both writing and drawing.

—Supervisor Franc Barkman of Grand Rapids, Mich., is meeting with success in his work in the schools there. In a recent letter to THE JOURNAL he says: "Will you discuss through THE JOURNAL at an early date some plans for establishing perfect pen holding in lower grades?" We trust some of the brother supervisors will come to the front with their methods, as no doubt, besides Mr. Barkman, many others are anxious to have a little more light on this important point.

W. H. Stump is no longer Supervisor at Tecumseh, Mich., but is now doing itinerant teaching with headquarters at Freeburg, Ohio.

—W. P. Hammond, Supervisor, Pasadena, Cal., is a

most energetic teacher of writing, and endeavors to see that his teachers are supplied with literature that will create and keep up their writing enthusiasm. He has produced good results in Pasadena.

—In a late letter, O. W. Nottingham, Supr., Coldwater, Mich., and Van Wert, O., writes: "The 'write up' you gave my pupils will be of great value to me in my work. The local papers will copy the article, and the pupils will work with greater interest since some of their names were published. It will be a great aid in all my work." We review every specimen of student's work sent us in our "Public School Yunk" or "Student's Specimens" columns, and the object of the criticism in these columns is to help the teacher, pupil and the cause of good writing. Send along your work.

—C. H. Peirce, for 23 years Supervisor at Keokuk, Ia., and proprietor of the Gate City B. C., in the same city, for many years, has been recently elected to the position of Supervisor of Writing in the Evansville, Ind., city schools. Evansville has a population of 60,000, and employs 200 teachers. We congratulate the school board and citizens of that enterprising city on their decision to have writing properly taught hereafter, as well as on their good judgment in selecting so experienced and strong a man as Mr. Peirce. For years he has been the life of all conventions he has attended and we know that the good people of Evansville will find the money invested in his salary the best they have ever expended.

—THE JOURNAL was mistaken in naming J. S. Merrill as Supr. at Springfield, O. He is a teacher in the city schools and much interested in writing. Miss Josephine Weigel is the Supervisor and a good one too. She is teaching a 70° slant.

#### A New Definition of Drawing.

A Western supervisor, after careful explanation of what drawing is, asked the pupils in the first grade primary to

give an original definition of their own. One six-year-old gave the following, which, we think, exceeds many of the more elaborate definitions: "Drawing is thinking and marking around the things."

Another pupil in the same room gave for brain the following original definition: "Brain is the place where you keep your things."

#### A. Tigniere, Forger and Thief, New Orleans.

A man who calls himself A. Tigniere, and gives his address as 302 Poydras Street, New Orleans, recently issued a circular soliciting penwork, and containing an alleged testimonial from the editor of THE JOURNAL, also one jointly signed Lynnao P. Spencer, H. W. Flickinger and Daniel T. Ames. Both these testimonials with relation to all the Tignieres are absolutely forged. A. Tigniere was written up in THE JOURNAL as long as ten years ago as a forger and thief, and the years have brought to him no improvement. More than that, he glories in his scoundrelism, and we have from him a number of letters, extending over the past ten years, in which he proclaims his dishonesty with pride, and tells about one or another swindle which he has carried out or has in contemplation. These letters contain evidence abundantly sufficient to land him in the penitentiary—a destiny which it is probable he will not much longer evade.

#### Allard's Pen Guide.

We are pleased to know from Mr. C. H. Allard of Quincy, Ill., that his patented guide for securing correct hand position, "The Penman's Ring," is meeting with a very cordial reception, both from schools and private learners. The device is remarkably simple and it is almost impossible to get it out of order. Mr. Allard has enthusiastic testimonials from many well-known teachers,



# Vertical Writing

BY A. F. NEWLANDS, SUPERVISOR OF WRITING,  
KINGSTON, ONT.

## INTRODUCTORY.

"Prove all things, hold fast that which is good."

1.—Only those who have undertaken a similar work will appreciate and appreciate the difficulties in the way of a satisfactory and acceptable presentation of this subject to the thousands of readers of this paper. In order to enlist the co-operation of these readers in removing some of the difficulties, it is necessary to call attention to them. First, then, for generations everything has tended to form in the minds of all Americans, and especially of all who have taken sufficient interest in penmanship to read THE JOURNAL, certain fixed ideals of position, movement, direction, form, joining, spacing, hair line, shading, etc. It is not at all surprising, therefore, that there is a whole army of honest, well-meaning persons who are opposing every phase of the reform. They are unable to get rid of these ideals, and consequently cannot judge writing by any other standard; nor can they approach the matter in the right attitude to give it a fair personal trial. The person who will most readily find what there is in vertical writing is he who can most completely throw overboard all preconceived notions of what constitutes writing. Perfect open-mindedness and a persistent application of the motto which heads this article are prime requisites in the investigation of this subject.

Fig. 1

2.—Closely allied to this condition is the fact that most persons are able to see only that for which they have been in the habit of looking. Obvious facts lie all about them unobserved until attention is directed to them. Even then some persons find much more difficulty in apprehending than others.

3.—Without going beyond this sentence will the reader turn his attention to the simple lines in figure 1 and see if they suggest anything to him? To most persons who have not seen it before this little sketch is entirely meaningless until they are told that an artist once said he could represent with only three lines a soldier and his dog entering an inn. This is a very simple illustration of how easy it is for the mind to receive ideas when properly prepared for them. If it were as easy to prepare the minds of the readers for new ideas of what is essential to writing the main difficulty would have disappeared. As a matter of fact, however, very many persons are quite unconscious of certain habits and tendencies in their natural handwriting.

4.—A third obstacle has recently been created—the dozen or so styles or so called "systems" that have been thrown upon the American market during the past year, none of which bear even a family resemblance to the system to be presented in these lessons. The German style is simply a round-hand, certainly a marvelous improvement upon the German script. The English styles are usually English round-hand written upright, and the aim of some of the authors and publishers seems to have been to embrace all known letter forms. The American varieties, of which there have been a prolific crop, are all strongly influenced by the standard sloping style that has so long dominated the school writing on this continent. This influence is strongly marked in the forms of nearly all the small letters, in the many turns and hair lines, while most of those who have ventured upon the subject at all have illustrated and recommended the same position of hand and arm.

5.—It is not to be assumed that the suggestions made in these lessons are final. Much has yet to be learned about writing. Should any reader of THE JOURNAL find what seems to be an important error in the inferences here drawn, or should any one have serious difficulty in getting the point of view urged, a question addressed to this paper will receive careful attention.

6.—It is now commonly acknowledged that the work of our schools is not simply to teach reading, writing, arithmetic, etc., but rather to take the children and promote their most complete development into men and women. This aim must be kept in view in the special writing lessons as well as in those on literature or number.

7.—Let us consider, then, the little child as he comes to our schools. It is observed that except in rare, abnormal cases he has a well formed body, that he preserves while standing or walking the most hygienic posture, and that he will not sit long in an unhealthy position unless some circumstances compel him to do so. We cannot improve him in these respects. We may to some extent change him, but the change will invariably be in the direction of deformity. The child, however, has wonderful adaptability. He will usually find the easiest way of doing things when the conditions are favorable or unfavorable. That is to say, if it is easier for him to do certain things in an unnatural, unhygienic position than in his natural posture he readily assumes the unnatural position, and this he will continue to do until the bad position becomes second nature.

8.—Now observe, in the case of yourself or other persons, that when the fore-arms are raised and the elbows retained at the sides the shoulders, spine and chest retain their normal relative positions, there is not even a tendency to assume an unhealthy posture. When, however, the whole arms are raised and carried outward and upward, the spine begins to curve, the shoulders are drawn forward and the chest more or less contracted.

9.—In the next place, observe the position of the plane of the paper you are now reading in relation to the eyes. Give a book or paper to each of any number of persons and note how they hold it in relation to the eyes. Probably in every case it will be noticed that the paper is held with considerable slope, and usually from fourteen to eighteen inches from the eyes. With children the distance will be shorter, the angle about the same. If it were natural to read with the page in a horizontal position, every person would have been ingenious enough to have designed a flat topped reading desk. If, however, in reading it is best to hold the paper with considerable slope, say from fifteen to twenty degrees, that must also be the best position in relation to the eyes when writing.

10.—How does this apply when we come to consider the body, arm and hand? It has already been observed that to raise the whole arms and bring them forward tends to draw the head and shoulders forward, and when the writer uses a flat desk this tendency is greatly increased by the effort to bring the eyes into the proper position in relation to the paper. This is the unnatural position, and it is observed that when resting both arms upon an approximately flat desk. The position is even worse when the side is turned to the desk. One shoulder is supported, the other droops; and, in addition to the other evils, lateral curvature of the spine is an inevitable consequence.

11.—Now let us examine the conditions with respect to a sloping desk. If the reader has not access to a sloping desk he should extemporize one with a piece of board or a wide flat book. Notice first that with a sloping desk nearly adapted to the height of the writer the elbows may be kept in the normal position at the sides, thus avoiding all twisting of the body and drawing of the spine out of position. The paper is brought at the proper angle nearer to the face, and there is no necessity for adapting the body to the desk in this respect. If the body inclines forward, as it usually does slightly, the bending is mainly at the hip joints, and there is no prolonged contraction of one set of muscles and a corresponding relaxation of another set as when the shoulders are drawn forward. There is no desire to spread out the arms and settle down with the chest against the edge of the desk.

12.—If the inferences drawn from the experiments suggested in the preceding paragraph are correct, it will follow that only a desk with considerable slope admits of a truly hygienic position for writing.

13.—Again will the reader raise the fore-arm, keeping the elbow at the side. Observe the position of the hand. Is not the palm turned inward? Continue to raise the arm from the shoulder outward, does the position of the hand change? Does not the palm turn downward as the elbow comes up? Are not these the natural positions of the hand for the respective positions of the arm? It will not need a prolonged trial to show that with the palm of the hand down, upon a desk with a slope of fifteen or more degrees, from the shoulder to the wrist, and especially if an effort be made to maintain anything like the standard slope. As this is the only position of the hand that will naturally give sloping writing, it follows that sloping writing is wholly unnatural upon a hygienic desk; nay, more, as an effective instrument of expression it may be said to be impossible. With the hand in the natural position on such a desk, the elbow at the side and the palm turned inward, we get the freest movement for vertical writing.

14.—Unless you try the experiments suggested in this paper it is not worth your while reading a single word of it.

Note.—The author of these lessons is glad of this opportunity of presenting the results of his experience to the readers of THE JOURNAL, and he wishes to say that the first article appeared, and to whom it was impossible to write satisfactory replies.

## Writing as Taught in Public Schools of Leading American Cities.

Reports for "The Penman's Art Journal" from City Superintendents of Schools.

WE give herewith the fourth installment of THE JOURNAL's poll of superintendents of education in all American cities and more important towns with relation to the teaching of writing under their jurisdiction. In the past three issues of THE JOURNAL reports have been published from many cities, among them Chicago, Philadelphia, Boston, Baltimore, Minneapolis, San Francisco, Albany, Salt Lake City, Toronto, Halifax, Washington, Providence, Trenton, Jersey City, St. Joseph, Atlanta, Montreal, &c. The question asked the superintendents are appended herewith, and those few who have not yet responded are cordially requested to do so.

First.—Have you investigated the claims of vertical writing to any extent? If so, what is your opinion of it?

Second.—Has this style of penmanship been taught to any extent in your schools? If so, how long and with what results?

Third.—Are copy-books used generally in your schools? If so, on what degree of slant are the copies? (A specification of the books used will give us the desired information in this connection.) And is the general tendency of students to write vertical than the copy?

New Bedford, Mass.

I experimented last year with vertical writing in one of my grammar schools for some months, and the result obtained was very gratifying to the school and to me.

We have been using Harper's series of copy-books, but an order was introduced at the last meeting of our Board which calls for the consideration of the Board of the question of change of the vertical system of writing in the schools.

Vertical writing recommends itself to us:

(1) Because it seems to be acquired by the pupils more readily, that is, it moves along the lines of least resistance.

(2) The results are such.

(3) It appears to have stronger hygienic arguments in its favor than the sloping writing; I think the tendency to write in our school is to write more sloping than the normal slope.

W. E. Hatch, Supt.

New London, Conn.

I have investigated the vertical writing to some extent, and will frankly say that I do not like it. I do not believe that pupils can be taught to write any more rapidly. It is also ungraceful.

No.

Appleton's series of copy-books by L. D. Smith. I think the tendency is to write with less slant than indicated in copy-books, but in my opinion that is the fault of the teachers.

In Mr. Smith's own schools in Hartford the writing is vertical. I regard him as the best teacher of writing it has ever been my good fortune to meet.

Chas. B. Jennings, Supt.

Bangor, Maine.

1. Yes. Impression very favorable.

2. Possibly.

3. Yes. More vertical than copy.

Superintendent of Schools.

Elkhart, Ind.

1. Have examined it somewhat, but have given it no practical test. From a business point of view it seems to me to be preferable to the other systems. Its clumsy, heavy appearance is, perhaps, the greatest objection to it.

No.

2. We must use copy-books furnished by the State.

D. W. Thomas, Supt.

Cleveland, O.

1. Yes. Too slow a hand.

No.

3. Spencerian copy-books are used. Higher grades write more vertical than copy.

Superintendent of Public Schools.

Aurora, Ill.

1. Have not investigated very thoroughly. Am disposed to look favorably on the change.

2. Two of my teachers experimented with it in their classes last term.

3. We use copy-books, regular slant.

H. Freeman, Supt.

Quincy, Ont.

1. My opinion of vertical writing is exceedingly favorable.

2. It is being introduced in our schools. It has been taught only to junior classes; and for six months. Results, so far good.

3. Authorized copy-books of Ontario used.

N. Taylor, Inspector.

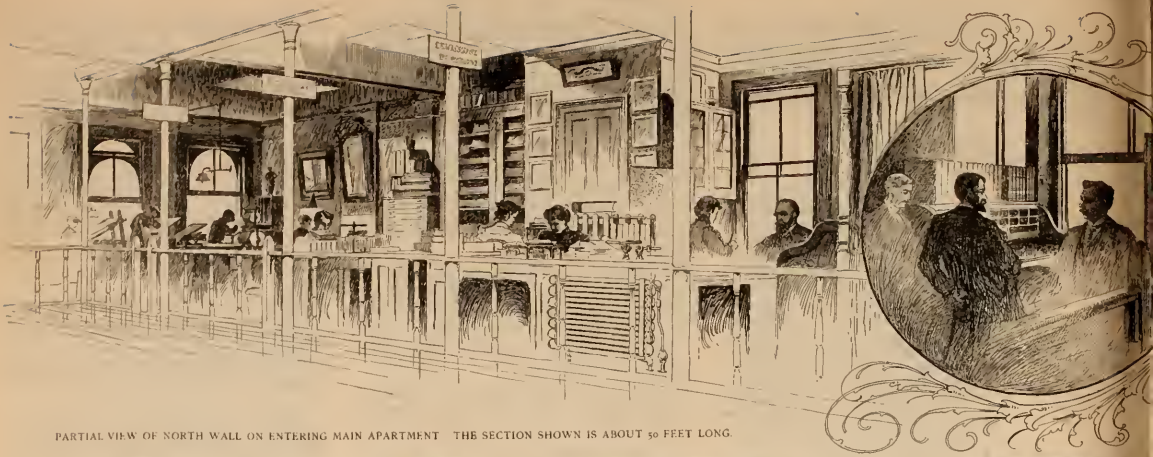
## Beautiful "Automatic" Penmanship.

The handsomest specimens of automatic penmanship that we have seen in many a day come to us with the compliments of A. B. Cushman, Chicago, whose business announcement will be found in another column. Mr. Cushman has a remarkable talent for the pen, in lettering and an excellent eye for color, and the combination is extremely pleasing.

## An Easy Way to Make Money.

DEAR READERS—I read the correspondent's letters. Some raise 100 bushels of corn per acre, some raise three or four young men per year of many varieties, but when I read that one man raised \$2000 in plating knives, forks and jewelry. I did not believe it. Yet, it looked so reasonable that I ordered a \$5 plating machine from the H. B. Bell & Co. of Columbus, Ohio. When unpacked, to my surprise it went to work like a little knight and I looked on. It does the finest of gold, silver and nickel plating and is the greatest money maker I ever saw. Any one can get circulars by writing.

A READER.



PARTIAL VIEW OF NORTH WALL ON ENTERING MAIN APARTMENT THE SECTION SHOWN IS ABOUT 50 FEET LONG.



DANIEL T. AMES, EDITOR IN CHIEF.



MR. AMES DEMONSTRATING A FORGERY  
IN COURT.  
[SKETCH REPRODUCED FROM N. Y.  
"WORLD."]



THE CHIEF'S PRIVATE NOOK.



FRONT VIEW ON ENTER



MANAGING EDITOR'S SANCTUM—BUSINESS MANAGER'S DEN IN REAR.  
THE WALL WITH PICTURES IS A CONTINUATION OF NORTH WALL, PARTIALLY SHOWN  
IN LARGE CUT ABOVE AND IN HALF-TONE IN CENTER OF PAGE.



CORNER OF CUT ROOM—LUNCH HOUR  
THOUSANDS OF CUTS STORED IN THIS ROOM.

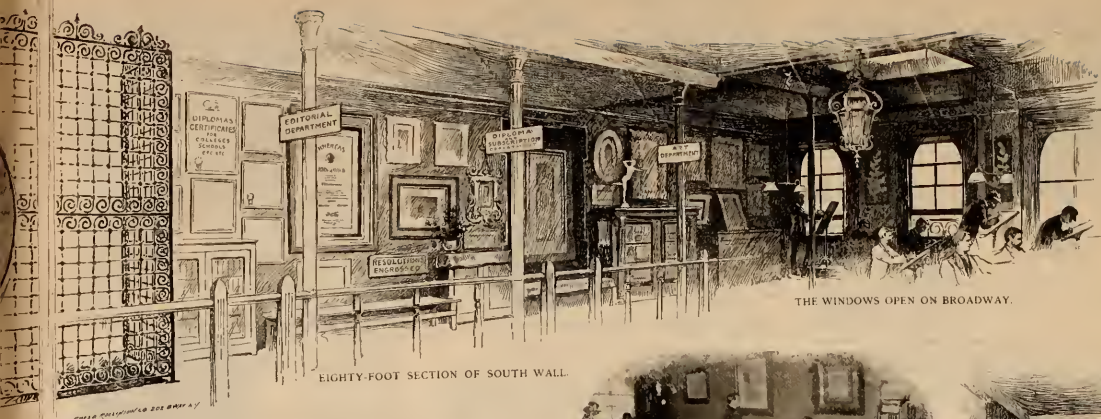


GLIMPSE OF WORK ROOM, ART DEPARTMENT.



BROADWAY ENTRANCE.





EIGHTY-FOOT SECTION OF SOUTH WALL.



MAIN APARTMENT.



JOHNSON'S "RESOLVING" "PINNACLE"



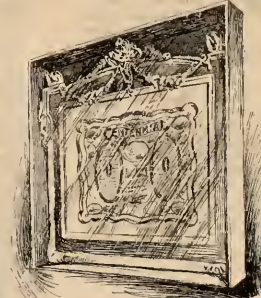
TYDEWRITER BRIGADE. ELEVATOR, SHIPPING DEPARTMENT AND CUT ROOM IN REAR.



RECEPTION ROOM OF ART DEPARTMENT.



DIRECTING A CLIENT—MAIN APARTMENT.



A VETERAN OF HONOR—CENTENNIAL PICTURE OF PROGRESS.

THIS IS ONE OF THE MOST ELABORATE AND MOST NOTED PEN PICTURES EVER MADE. THE RIGHT TO SELL LITHOGRAPHED COPIES OF IT BROUGHT \$2,500 CASH. FRAME ALONE COST \$100.



STUDIO RECESS OF ART CHIEF.



SOME OF THE BIG OFFICE SCRAP-BOOKS.



MAIL AND EXPRESS BUILDING. [OPPOSITE OUR OFFICE.]



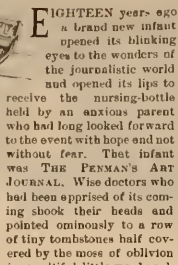
CHARLES ROLLINSON, DIRECTOR OF ART DEPARTMENT.



W. I. KINSEY, MANAGING EDITOR.



## A BIRTHDAY SKETCH ON HOMESPUN.



A circular, sepia-toned portrait of a man with a mustache, wearing a dark suit jacket, a white shirt, and a patterned tie. The portrait is set against a dark background.

that bounded the screams of wing-spread eagles, the irreproachable curl-friezes. Files of old-time "solutionists" rioting in variety of text according to the approved style of that day, and swathed with "flourished" embellishments, looked complacently down from somber walnut frames. It was all very good pen art for that time, representing an immense amount of labor and technical skill; but pen art has advanced with giant strides in the past eighteen years, and most of those old show-pieces—work and frame—costing thousands of dollars—are now, alas! seen only by the rats in the sub-cellar of THE JOURNAL's handsome new home.

In the beginning THE JOURNAL had eight pages—about one-third of its present size. Practically all the work, business and editorial, was done by one man, and required only a fraction of his time. To day it employs the services of a score of busy people, and its connecting art department is far the largest establishment of the kind in the world. This single issue costs as much as it cost to run the paper a



year in its early days, and presents more illustrations and more instruction in the various lines pertaining to the art for which it stands than were presented in a year then. The subscription price is the same, but the subscriber gets as much for ten cents now as the first subscribers got for a dollar. There are men within our profession—quite a number of them—whose subscriptions date back to the paper's establishment; enrolled as life subscribers on our "Per-



N. Y. "WORLD" BUILDING.

maient List," which was created at their suggestion, and which has been the editor's particular pride and pet from the beginning, its membership bearing witness to the unvarying loyalty and goodwill of the great majority of those who have won professional eminence in our line. Enrolled on this list, also, are the names of hundreds of successful teachers and school proprietors who were hardly beyond their abc's when the first issue of THE PENMAN'S ART JOURNAL came from the press.

*The Field of Prac-  
tical Education*

When THE JOURNAL was established, the American field of business education was very different from what it is today. There were probably fifty schools in all entitled to be called business colleges, with a total enrollment of perhaps 5,000. A conservative estimate based on data that we have collated, and fortified by our letter files and subscription lists, places the present num-



WILLIAM A. COWIE, ART DEPARTMENT.  
SPECIAL REPRESENTATIVE.



BRUCE McRAE, ART DEPARTMENT

This increase, unprecedented in the educational annals of any country, is born of the impulse of practical Americans to get right down to the bones of business knowledge with a dissecting knife rather than attempt to study the inner organism through the hide by theoretical telescopes. The demand of the times is for men and women who know how to do things that pertain to everyday life—and this is the work that the reputable business schools are doing.

The business school of to-day is a radically different thing from what it was when THE JOURNAL was established. Then the course was mainly Penmanship and Bookkeeping, with the accent on the former. Now it is these—and a great deal more. But penmanship remains the most pervasive branch. Most of the teachers are required to handle it—even those whose main specialty is on other lines, and practically all the students are required to take it. In this position in the perspective of the commercial curriculum has shifted somewhat, the fact remains that it is, and always must be, the one prominent feature common to all commercial schools. And it is also a fact, tremendously provocative of vanity in THE JOURNAL'S conductors, that there is scarcely a commercial school of importance in existence where THE PENMAN'S ART JOURNAL is not regularly read by the proprietors, by the teachers and by the more ambitious students. Fully three-fourths of the proprietors and a large percentage of teachers are enrolled by request on our Life List.

*Our Handsomely Refitted Home.*

Friends of the JOURNAL who have not visited us since last spring would be likely to think that they had got in the wrong place if they were to step from the elevator into our remodeled home. Indeed, this has been a matter of daily experience ever since the renovation was completed. To occupy the entire floor of a large Broadway office building, the space, 115 feet deep with ample windows on Broadway, is a maze of rooms, corridors and alcoves, fringed on Broadway, is a maze of rooms, corridors and alcoves, unbroken by dividing wall or partition. Here are located the business and editorial offices, reception parlors and art work rooms. A stairway guarded by a handsome grille of Venetian bent-iron pierces the floor toward the lower end of this main apartment. Access during business hours, which continues by means of elevator lower down the hall, which continues to be a matter of daily experience, is a matter of forty feet, leading to the shipping and receiving department, a room in the extreme rear. This hall, threaded from the offices by a tastefully simple railing, has a noble wall-

brush of more than a hundred feet, which is utilized for our main art gallery. Its color tone (and that of the other walls), a subdued terra cotta, is enriched by the delicate blue of the ceiling and pillars. This wall is hung from end to end with pictorial designs, the product of the Art Department, an exhibit that we may safely challenge the world to match in point of numbers, variety, freshness of composition and perfection of finish. Every phase of pictorial art, not only the penman's but the art of the general designer and illustrator, is represented here by appropriate examples—pen-and-ink and brush; black-and-white, monochromes in neutral grays and browns, water-colors, illuminations in gilt and silver, original hand work and reproductions by processes of photography and lithography. Here a large blue-green framed picture of a man and oak, set in a wall panel of green-blue velvet; there a book-cover sketch—a little gem of color flashing from a shadowbox held in delicate fingers of beaten gold; yonder a bank of diplomas massed in simple clean moldings, melting into an irregular group of illuminated testimonials, addresses, show cards, composite panels of bankrupt



N. Y. "TIMES" BUILDING.

of the progress and present development of the designer's art, and the story is further elaborated by specimen books and showcases bright with dainty bits in rococo, acenthu Grollier, Monkish missal, and pages from albums that may have cost ten dollars or ten hundred. The frames alone on these walls represent an outlay that would purchase a good farm, and the work put in the designs they hold would be sufficient to cultivate it for a term of years. The cost of some single frames mounts up into the hundreds of dollars. It is a display that challenges the attention and elicits the

admiration of every caller, be he truckman, resolution ambassador from the Golden Gate Society, lawyer, banker, clubman, publisher, printer, lithographer, artist—and all these and many more are embraced in our extensive clientele.

We will leave to the pictures herewith further details of the appointments of our attractive quarters. There are some difficulties of perspective that baffle the best of photographers when it comes to interiors; yet the work has been done quite creditably in this case, and, though incomplete, will give the discriminating observer a fair idea of our surroundings. All our mechanical work in the line of printing, engraving, lithographing, etc., is done in outside buildings.

*At the Hub of the Metropolis.*

The location of THE JOURNAL's home is in the heart of the Greater Business New York. Outside is the rumble and roar of the New World's greatest commercial thoroughfare—the mighty Broadway, on which it fronts just below its intersection by Fulton, and is the immediate neighborhood of John, Cortlandt, Dey, Liberty and Nassau streets, Maiden lane, Park row and other business-crowded highways of the metropolis.



FRANK S. PELLETT, ART  
DEPARTMENT



WALTER E. DUNN, BUSINESS  
DEPARTMENT.  
GUARDIAN OF THE IRON CHEST



PHILIP F. REGAN, SUBSCRIPTION  
DEPARTMENT





SPIRE OF OLD TRINITY—HARBOR IN DISTANCE.

Visitors "doing" New York can find no better striking point than from THE JOURNAL'S office. It is convenient to everywhere—the Brooklyn Bridge, Old Trinity, Bartholdi's ugly girl, Miss Liberty; the great office buildings, several of which house each enough people to make, with their families, a town of 10,000. Half-a-dozen blocks down to that narrow, dirty little bank-lined cañon, through which an exhaustless torrent of gold plunges like bilgewater through the scuppers of a ship—Wall street. Here are the great money exchanges, amazing Temples of Mammon where visitors may look down from galleries upon frantic men, dancing, gesticulating, shrieking in barbarous unknown tongues, in the frenzied orgies connected with the worship of the Golden Calf. Here, with Father Washington time on guard, is the Sub-Treasury where Uncle Sam stores his surplus millions. Here also is the New York Clearing House, whose stupendous monied transactions, since its establishment 41 years ago, foot up to more than a thousand thousand millions—twenty-six thousand millions last year alone, when Wall street was desperately "poor"—\$142,188,724.98 in a single day, and a daily average of over eighty-four millions.

An uptown swing of twenty minutes and the visitor is in the aristocratic purlieus of the Fifth avenue "diamond back" district, where Vanity Fair disports itself in all the pomp and circumstance of luxurious Fashion. A detour of twenty minutes and his nostrils are assailed by the unspeakable reek of the East side tenement district, packed closer with human flesh and blood than any other piece of the globe—thirty per cent. closer than the Coolies are huddled together in the densest quarters of Canton. Cincinnati's population in the limits of one square mile!

But greatest sight of all, most wonderful, most inspiring, is Broadway itself with its working clothes on. Untrue to its name, at no point wider than a respectable village side street, the great trade artery at our location is more than usually contracted. A healthy boy could easily span the distance from curb to curb in a hop skip-and-jump. But he would find it mighty tiresome waiting for a clear field to practice the feat, except on Sunday.

All through the business day there is the never ending, never diminishing human procession, crowding the sidewalks, threading through the maze of vehicles at the crossings, darting in and out of doors and side streets like an enormous hive of bees. And toward night, when the great busi-



ROBERT W. CROUCH, ART DEPARTMENT.



POSTAL TELEGRAPH-CABLE BUILDING.

ness establishments are pouring out their hundreds of thousands, the sight is one of never-to-be-forgotten impressiveness. All New York and all the earth is represented in this most magnificent spectacle which the Metropolis affords. The sleek, rotund banker and merchant, flanked by red-fuzzed Turks and white turbaned Hindoos; bell-topped dudes and ladies of finest feather, jostled by dirt-grimed laborers; smart daughters of Italy, enveloped in rank green and purples that suite the eye with a shock; swarms of typewriting girls, tired clerks, sedate professional men, dozens of office boys; Americans, Germans, Irishmen, Frenchmen, Cubans, pig-tailed Chinamen, Negroes, fierce-whiskered Norsemen, wild-eyed Russian Hebrews and immigrants from the ends of earth. White men and black; yellow, brown and all the tones between. Millionaires and beggars and thieves—everybody from everywhere—hurrying, scurrying as though Gabriel's lips were pursed to the eternal trumpet and each individual's salvation depended on prompt answer to the roll call. Sounds, too, which only lower Broadway knows. The deep artillery thunderings of loaded trucks, punctuated by the musketry rattle of cab and carriage. Car gongs hoarsely clanging, vehicles clashing, drivers swearing, policemen shouting, street vendors calling their wares in a composite jargon of a dozen languages, screeching like Bashibazouks.



E. L. BROWN, ART DEPARTMENT. SCRIPT SPECIALIST.

## It Sets the Pace! "The Best—and Most of it," The Penman's Art Journal for 1895 (Nineteenth Year).

THE JOURNAL in its new form, of which this is the first issue, will present more matter and a greater variety than ever before. For a more complete prospectus than we are able to give here, see the December issue. We have room here merely to give a skeleton outline. The strictly practical features of the paper will be stronger than ever, with great stress placed on

### RAPID BUSINESS WRITING.

A Course of Lessons in Rapid Business Writing, by L. M. Thornburgh.

Mr. Thornburgh's series began in December. They are laid on entirely new lines, and, we believe, will prove more helpful



L. M. THORNBURGH, STAFF CONTRIBUTOR.

ful in making good writers than any course which has ever appeared in a paper. For the rest, see the current instalment.

Writing as it is Actually Done in Business. This will begin next month. We shall show by photographic reproduction of hundreds of specimens from business houses just what kind of writing is being done in our large business establishments—in insurance, mercantile, shipping, express offices, lawyers' offices, etc.

Movement—Desk Position—Speed—Form, etc. Each important topic serving as a basis of a sort of symposium treatment by several well-known teachers, to be followed by a free-to-all discussion. Model Business Letters—Capitals—Exercises, etc. A large amount of material on these lines has been collected and will be freely used the coming year.

### PROFESSIONAL WRITING.

Lessons in Ornate or Professional Writing, by C. P. Zaner.

Mr. Zaner does his own talking in another place. This series will be invaluable to all who hope to become professional penmen and teachers or are such now.

### LETTERING—DESIGNING—ENGROSSING.

Course in Pen Lettering, by John F. Briley.

This treats an old subject in a new and very attractive way, and is one of our best bread-winning features.



A. R. DRESSSEL, FOREMAN PRINTING OFFICE.

Nowhere else such a miracle of human sight and sound and motion; nowhere else such a full panorama, instinct with pulsing life, aflame with shifting color, as is framed against the monstrous piles of brick and marble that lift their rugged heads to the early evening sky of lower Broadway.

For the rest, come and see. Our guardian angel will greet you at the door, and the legend she bears is

WELCOME.



A series of superb plates representing the most lucrative phase of pen work, engrossing for training, album work, diplomas, and mercantile work, etc., by The Journal's own inimitable home staff of artist penmen!

CHARLES ROLLINSON, CHARLES F. JOHNSON, WILLIAM A. GOWIE, FRANK S. FELLETT, JOHN F. BRILEY, M. J. SWEETZ, J. A. ROBINSON, BRUCE McRAE, J. W. CROUCH, PETER SHARP, E. L. BROWN, and by leading pen artists throughout the country. Our first series began with Mr. Cowie's beautiful Thanksgiving cover design. The striking Christmas front page design by Mr. Johnson led off last month. The rich and powerful new title page which we present in this issue is by Mr. Rollinson.



JOHN F. BRILEY, ART STAFF. FIRST LIEUTENANT, DIPLOMA AND ENGRAVING DEPARTMENTS.

### VERTICAL WRITING.

Whether you like vertical writing or not, it is of sufficient importance to demand proper attention in a penman's writing. Some of the largest American cities, including Chicago, Philadelphia and Boston, are teaching it in their public schools—Chicago exclusively. We begin in this issue a complete

Course of Instruction in Vertical Writing, by A. F. Newlands.

Mr. Newlands is Writing Supervisor of Kingston, Ont., the first city on this side of the Atlantic to adopt vertical writing. The other side of the question also will continue to be ably presented by the best men in our profession.

Course of Instruction in Drawing, by Langdon S. Thompson.

Prof. Thompson is Director of Drawing in the public schools of Jersey City, and has a national reputation as teacher and author of standard works relating to this branch.

### PUBLIC SCHOOL DEPARTMENT.

The enlargement of THE JOURNAL will enable us to greatly strengthen this department. Another new feature of great interest to begin in February is

A Series of Lessons in Writing for Ungraded Schools, by F. M. Wallace.

Mr. Wallace has had much experience in this direction and his papers will reach thousands of teachers who are so situated that they cannot apply without considerable trouble a course primarily intended for graded schools. Mr. Holt's Lessons in Writing for Graded Schools

Are still running and will be followed by independent papers teaching various phases of this work. Suprv. Webb of Nashville, whose excellent course of instruction in drawing was finished with the December issue, will contribute other independent papers on this and other lines.



MANHATTAN LIFE INS. BUILDING. TALLEST BUSINESS STRUCTURE IN THE WORLD. 347 FEET HIGH.



"DOWN!"



All the old time features to which our readers have become attached will be retained and the paper will be more liberally illustrated than ever.

Among the well-known penmen from whom we have already received specimens for early insertion in *THE JOURNAL* (a bird on paper is worth a dozen in the bottle) are Lyman P. Spencer, A. F.



LANGDON S. THOMPSON, A. F. NEWLANDS, STAFF CONTRIBUTOR.

Hard, H. W. Flickinger, D. L. Musclemann, D. H. Farley, Fielding Schofield, C. L. Stubbs, J. A. Wesco, J. W. Lammann, E. L. Brown, C. E. Wheeler, E. W. Wilham, A. H. Hinnon, C. H. Shattuck, J. H. Smith, W. H. Beason, J. E. Siple, L. C. Horton, H. P. Behrensmyer, E. F. Quintal, J. P. Barthart, B. C. Spencer, D. B. Lehman, S. E. Barlow, J. B. Luckey, W. S. Chumbarlin, J. M. Vincent, L. Shadrach, D. R. Lillbrander, L. M. Kelchner, P. T. Jen, A. McMichael, A. A. Abercrombie, A. R. Morris, T. G. Alexander, E. C. Mills, R. S. Collins, C. C. Lister, E. H. Holins, Fred Zilliox, H. H. Spencer, E. L. Burnett, E. L. Wiley, John Burkwood, C. W. Knutson, H. Saylor, C. R. Perry, E. L. Gillick, D. L. Stoddard, W. V. Dixon, H. A. Howard, P. W. Costello and C. C. Quinn.

The work from the above mentioned penmen includes business writing, professional writing, autographs, flourishing, ornamental work, and every manner of penmanship.

The *Journal* helps the student to learn, helps the teacher to teach, helps the professional penman to get the most out of his business, both in satisfaction and money. If it can be put in whatever method you prefer, but if you are doing overwork, studying penwork or interested in penwork, read it you more and will.

## THE BUSINESS JOURNAL.

It is our plan to publish *THE PENMAN'S ART JOURNAL* on the first of the month and *THE BUSINESS JOURNAL* on the 15th. We are behind-



D. W. HOFF, F. M. WALLACE, STAFF CONTRIBUTOR.

hand with both this month, chiefly on account of the change of form in *THE PENMAN'S ART JOURNAL*.

*THE BUSINESS JOURNAL* will be mailed next week. Over 4000 of the 5000 copies which we constitute the edition have already been placed. If you want a copy send for it at once, and don't

forget the little ten cents. No free samples. Sub. price of *BUSINESS JOURNAL*, \$1 a year. Present subscribers for *PENMAN'S ART JOURNAL* may get the new paper by sending enough additional to what they paid for the P.A.J. to make \$1.50 the special combination rate for both papers.

## No More Single October Journals.

We can only supply *JOURNALS* for October, 1904, in complete sets for that year. Price \$1 per set. Any friend who can send us a copy of the October *JOURNAL* will do us a great service. All combination offers that include back numbers of *THE JOURNAL* are hereby withdrawn. We cannot now enter subs. Further back than November, 1904.

## Additions to "The Journal" Force.

Since the last *JOURNAL* came from the press we have added two more well known penmen to our art staff—Frank S. Pellett, who was with us several months ago, and E. L. Brown, late of Rockland, Me., who is well known to all readers of penmanship literature. Sooner or later they all gravitate to 32. May be you are thinking of coming!

## PREMIUMS.

Our new stick pin is the biggest premium hit we have made for years. The ink on the Dec. *JOURNAL* is a goodly one before a new order for these pens had to be placed with the manufacturer. Now we are ready for you again.

## A Beautiful Stick Pin.

*THE JOURNAL* has had specially manufactured from its own design a very neat stick pin, to offer as a premium to subscribers. It is made in solid silver, also in solid gold, and is so elegant and artistic that it is equally appropriate for young and old, lady and gentleman. It may be worn in the scarf, on the coat, vest or dress and is suitable to all conditions and for all occasions. The cut given here-with is about actual size. We selected the pen as being the most suitable currency for penmen, teachers, bookkeepers, stenographers, clerks and all

who have to use the pen, and we have made use of the quill pen because it gives opportunity for the most artistic handling. It will be a sort of necessity for his writer and will serve to introduce him to the wide-spread brotherhood and sisterhood who handle the pen. We hope that every subscriber will become a wearer of the pin.

The SILVER PIN has the quill of solid sterling silver, and the stick pin part of German silver. The GOLD PIN is solid, 14 karat, except the stick part, which is German silver, gold plated.

For one dollar we will send *THE JOURNAL* for one year, and the GOLD SILVER PIN.

For one dollar only fifty cents we will enter one sub., new or renewal, and send GOLD GOLD PIN as premium.

For two dollars we will send two copies of *THE JOURNAL* (to different addresses, if desired), for one year, and the GOLD GOLD PIN. Or we will send *THE JOURNAL* for two years and the GOLD GOLD PIN.

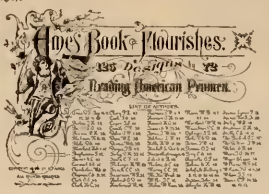
Or, for those desiring to be placed on our permanent list for two years, we will send the GOLD GOLD PIN as premium for a recitance of \$1 now, the other dollar to be remitted at end of first year. Present subscribers may have their subscriptions extended and thus avail themselves of this offer at once. A jeweler would charge at least \$1.50 for the gold pin.

## Works of Instruction in Penmanship.

**Ames' Guide to Self-Instruction in Practical and Artistic Penmanship.**—This useful book is what its name implies. It gives 25 cents extra the *Guide* will be sent full bound in cloth. The regular premium has heavy paper binding. Price who sent otherwise than as premium: Paper, 75c.; cloth, ... \$1. The *Guide* in paper sent as premium, with one sub. (\$1). Cloth 25 cents extra.

**Ames' Copy-Slips for Self-Instruction in Practical Penmanship.**—This covers about the same ground as the *Guide*, but instead of being in book form it is composed of movable slips progressively arranged and convenient for practice. Full instructions accompany the slips, and the whole is included in a neat envelope. This work also has had a very large sale independently of its use as premium at 50 cents a set. The "Copy-slips" will be sent as premium, for one sub. (\$1).

**The Lord's Prayer** (24 x 32); **Flourished** (24 x 32); **Alphabet** (24 x 32); **Marriage Certificate** (24 x 32); **Grant Memorial** (25 x 20); **Garfield Memorial** (19 x 30); **Grant and Lincoln** (24 x 30); **Family Record** (18 x 22). These are all beautiful and elegant pen designs (photographed) sent as premium, for one sub. (\$1).



**Microscopic Fac-Simile of Title Page.** Size of book 9 1/2 x 1 1/2. Price, heavy manila binding, \$1; cloth, with gold stamp, \$1.50.

No penmanship publication ever printed has had a more enthusiastic reception than *Ames' Book of Flourishes*. It gives 125 beautiful designs, delicately printed on superfine paper, most of them masterpieces by 72 of the world's leading penmen. No such collection could be procured outside this book for \$10. We will send the book in manila binding as premium for one sub., and 10 cents extra (\$1.10). For two subs. (\$2) we will send it and any of the premiums announced above for one subscriber.

We will send the *Book of Flourishes* in best cloth binding for one sub. and 50 cents (\$1.50), the price of the book alone, or for two subs. (\$2).

## Special Clubbing Reductions.

In order to give every earnest and ambitious student a chance to be a regular *JOURNAL* reader in his own right, not a sponger on the bounty of others, we make a very liberal reduction for clubs, as follows:

Two subs., \$1.20; three subs., \$1.65; four and more, 50 cents each.

## To Club Subscribers.

If you have been a club subscriber for the past year and think that *THE JOURNAL* would be worth a dollar to you the coming year, we

shall be pleased to have your renewal on that basis. If you can't afford that sum, your subscription may be sent through our nearest agent at the clubbing rate.

If there is no agent convenient, write us at once, stating the fact and enclosing 60 cents for your renewal. We mean to have an active, capable agent not only in every school but in every community. If there is one of these in your town, we will be glad to hear of it, and it may be your opportunity to get the paper for yourself and friends at a reduced clubbing rate.

This offer is an experiment with us, the purpose being to establish new agencies, and should be taken advantage of at once.

In no case do we authorize or will we countenance interference with a present capable agent.

This paragraph marked with blue pencil indicates that your subscription has been credited, and that we shall be glad to have your renewal. Subscribers at \$1 are excused in premium. Club subscribers at lower rate are not. No better time to attend to it than this very day. An better use to put your money to, if you have left school, or have more reason for keeping in touch with the best thinkers and writers and most skillful penmen in the country. There is no more any avenue of business and is an important factor in it. There is no more any way to get half so much for the money as we have. All clubs, orders, etc., payable in the publisher's office, 32 N. BROADWAY, N. Y. C.

## Something New and Useful for all Writers.

For years we have wondered why a good ink well could not be put on the market at a reasonable price. An ink-well that prevents evaporation and taking too much ink on the pen, etc., has so many parts and is so complicated and high-priced that the average penman could never afford to have one. We have now a solid glass common ink well. When Mr. J. J. Wilson of 359 Broadway, New York, walked into our sanctum and placed one of his ink wells on our table, we were struck by the fact that the glass ink stand, he converted it into a \$1.50 patent ink well, for all practical purposes. It operates under the slightest pressure, allows the pen to get just the right amount of ink, prevents soiling the fingers, and prevents evaporation. It is made in several sizes and can be fitted to any size of bottle or well. The cost is 35 cents for any size.

## Hinnan's Grooved Writing Exercises.

We have received letters from Prof. A. H. Hinnan of Worcester, Mass., in which he expresses great enthusiasm over the success his Grooved Writing Exercises are meeting with in various parts of the country. He has been shipping orders daily for several months, and is trying to reduce their cost to schools. He believes that swift practice in grooved letter exercises is the only way that teachers can develop perfect formation of letters and the rapidity of movement so that an entire class of learners will, from the start, write swiftly and accurately. Prof. Hinnan has written a very suggestive letter to the publishers of this *JOURNAL*, which we commend to our readers.

## Modern Pen Lettering.

BY J. F. BRILEY, JOURNAL OFFICE.

## No. 4.

## Modified Roman.

**T**HE alphabet presented herewith illustrates one of an infinite variety of artistic forms that can be wrought out of the standard Roman letter. Draw each letter in pencil, taking care that the proportions are correct, the curves gracefully rounded and the letter nicely balanced, before attempting to finish in ink. The heavy strokes should first be drawn in outline and afterward ruled with ink, using a ruling pen, T-square and drawing board. If you haven't a T-square and drawing board a couple of triangles will answer. It is not necessary to pencil the small ornaments on the sides of the letters. These may be put on after the letter is finished.

In making headline, follow out the instructions given in lesson No. 2. Here we give another style of flourishing which is better adapted to this style of lettering than the ordinary dash flourish. Keep the lines gracefully curved and always direct them toward the barren places, as their main object is to fill vacant spaces.

Be as original as possible in all your work. Try making these letters with the ornaments turned in a different direction. Here is a good chance to bring in some of the styles of finishing shown in November lesson. Introduce new ideas of your own. Try making your name in the style of the headline and see how it will look.





# MIRROR OF THE PROFESSION

(INITIAL MADE IN THE JOURNAL OFFICE.)



**SCHOOL AND PERSONAL.**

UNDER ordinary circumstances, news items, etc., received in the JOURNAL office by the 15th of a month will be noted in the issue for the following month. If received later, the chances are that the notice will go over to the next issue. We have only a certain space that we can devote to matter of this character, important as we esteem it, and when that space is filled it is necessary to wait for a "new opening." Some of our friends seem to think that items sent a few days before they receive their JOURNALS should have appeared in that issue. They probably do not consider our space limitations, the great number of people with whom we are dealing and the further important fact that a portion of THE JOURNAL must be printed at least a fortnight before the complete paper is mailed. THE JOURNAL aims to be a complete mirror of the profession it represents, and always glad to present first news notes of interest relating to any reputable individual or school identified with this profession. Necessarily, however, these mentions must be very brief. In sending newspapers, etc., with articles for notices, it is much safer to call our attention to them by letter. Even then they are liable to be overlooked occasionally, as we receive an immense amount of mail, and we ask our friends to call our attention to such omissions—and not jump to the conclusion that we are ignoring them, as some have done.

— Unless all signs fail, the schools of practical education are experiencing a revival equal to the gradual improvement noticed in all other lines of business. We have received many letters recently from school proprietors conveying the pleasing information that business is beginning to pick up wonderfully.

— The Popeks, K. B. C., of which L. H. Stricker is principal and H. L. Wallace is penman, sends out a finely illustrated, handsomely printed, cloth bound business like catalogue. It takes brains and money to get up such a catalogue.

— Glenwood, Minn., Academy is a new school, with the commercial and penmanship departments in charge of O. A. Farring, formerly of Willmar, Minn.

— The Louisville, Ky., B. & S. B. C. comes to the front with a catalogue that must have cost a mint of money. The cover is beautifully lithographed, there are many fine half-tones engravings and the mechanical work is of the best. James Furrier is president, E. J. Wright, vice-pres't and sup't, and J. B. Luckey, sec'y and penman.

— C. M. Robinson, late penman at the Toledo, Ohio, B. C., is manufacturing Robinson's Thermal Bath Cabinet, a portable hot air bath, and reports bright prospects.

— G. W. Moorthart, an experienced penman and commercial teacher, is now president and proprietor of the River City B. C., Portsmouth, Ohio, having purchased this institution from John Graham.

— The Spencerian B. C., Philadelphia, T. H. McCoil, principal, has secured new quarters in the Baker Building, 1530 Chestnut street.

— The People's College, South Bend, Ind., is the South Bend B. C. enlarged and extended, as the new announcement puts it. In addition to the usual commercial and shorthand departments there is an academic department and a conservatory of music. Wm T. Bacon is president and Homer J. Miller secretary.

— "A Small Catalogue About a Big School at Chilli-cothe, Mo." is the catchy title of President Allen Moore's latest brochure. It is neat and concise, and should boom that well-known institution. U. G. Alexander, the penman of the school, is doing good work in his line.

— The Engelhorn, Helena, Mont., B. C., has secured the following new teachers: W. Peterson, pen and book-keeping; Braden C. Haynes Pitman shorthand and telegraphy.

— E. A. Erie, Pa., B. U. does not confine its instructions to text-books or its own instructors, but has arranged a course of fifty-seven lectures by prominent people on about all subjects of interest to a commercial student. A most excellent idea, well planned, and shows the hand of Sup't J. Byrne in it.

— S. F. Eckel is president and proprietor and Jos. Leming prin. of the Bradford, Pa., B. C., formerly Clark B. C.

— Among the recent visitors to THE JOURNAL office were: H. E. Burdick, card writer, Preston, Conn.; M. L. M. Frost, inst. pres., New York; E. A. Albany, N. Y.; W. C. Ramsdell, Drake's B. C., Jersey City, N. J.; J. W. Harkins, the former penman, but now a playwright,

New York: E. W. Elser, Columbus O.; W. A. Warner, Toronto, Ont.; H. C. Spencer, N. Y.; B. C., New York: A. L. Spencer, Yonkers, N. Y.; H. W. Flickinger, Philadelphia; Miss Murray, Wilkes-Barre, Pa.

— The Perrot Training School, Columbus, Ohio, with F. M. Choquill, manager, and F. B. Hofman, counselor, is the newest business college in the Buckeye capital.

— A very small envelope containing a tiny card inscribed "Gladys Marie Trenary, Nov. 26, 1894, 3 pounds," explains the cause of a double celebration of Thanksgiving at the home of Mr. and Mrs. O. L. Trenary, Kenosha, Wis. Mr. Trenary is principal of the Coll. of Com. in that city.

— A few days ago we had the pleasure of grasping the hand of that prince of penmen, H. W. Flickinger of Philadelphia. The writer had not seen him since 1884, when Mr. Flickinger sent him out into the penmanship world bearing a diploma with the autograph of H. W. Flickinger of the bottom. He is the same modest, unassuming gentleman—always praising the work of others and criticizing his own.

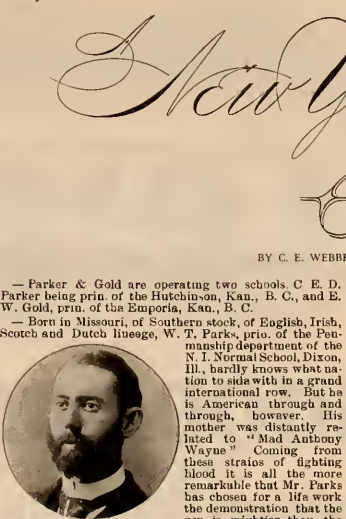
— C. M. Immel of Millersburg, Ind., was elected recorder of Elkhart County, Ind., in the recent political landslide, receiving the largest majority of any county candidate.

— The all-round penman, designer and illustrator, G. W. Wallace, is now artist in chief of the *Journal*. At St. Paul, Minn.—the great Republican daily of the Northwest—Here he has a chance to exercise his remarkable talent in making cartoons, portraits, sketches, etc.

— A. J. Taylor has disposed of his ink in the Taylor Bus. Coll., Rochester, N. Y., to W. H. Halley.

— The lectures by Prin. W. L. Mason, of the Metropolitan School of Shorthand (Pittman), New York, in the free series to teachers, are arousing much interest.

— In a letter recently received from Willbur B. Smith, pres't of the Com'l Coll. of Guy, Cui., Lexington, Ky., he says that his school has enrolled at present students from twenty States.



— Parker & Gold are operating two schools C. E. D. Parker being prin. of the Hutchinson, Kan., B. C., and E. W. Gold, prin. of the Emporia, Kan., B. C.

— Born in Missouri, of Southern stock, of English, Irish, Scotch and Dutch lineage, W. T. Parks, prin. of the Penmanship department of the N. I. Normal School, Dixon, Ill., hardly knows what nation to side with in a grand international row. But his American through and through, however. His mother was distinctly repelled to "Mad Anthony Wayne" Coming from these strains of fighting blood it is all the more remarkable that Mr. Parks has chosen for a life work the demonstration that the pen is mightier than the sword. Mr. Parks received his general education in the public schools of his native State and Versailles Institute, Hooper Institute, and his special training in Central B. C., Sedalia, Mo.; N. Ill. Nor. School, Dixon, Ill.; American Coll., Columbus, Ohio, and Webb's Institute, Nashville, Tenn. He taught country school, city school, studied law, and since turning his attention to penmanship has held positions in the following schools: Kanesville, Mo., Nor. and Com. Inst.; N. W. Nor. Sch., Stanberry, Mo.; S. E. Mo. State Nor.; Dallas, Tex. B. C.; Southern Coll. Pen and Art, Nashville, Tenn., and his present position. Mr. Parks is prepared to teach the commercial branches as well as penmanship and art. He is doing great good for the cause of business writing by impressing his ideas on the thousands of teachers with whom he is brought in contact in that great institution, the Northern Ill. Nor. School.

— The Sharon, Pa., daily papers had some very flattering notices lately about Sweet's Coll. of Com., of which S. M. Sweet is proprietor.

— Walton Woodley is contemplating starting a private school of bookkeeping at Altamont, Pa.

— Messrs. Lockyer & Wilson, proprietors of the Columbian B. C., Evansville, Ind., are moving the school into new quarters especially arranged for them, and will occupy an entire floor of a convenient building. The Evansville Journal praises the enterprise of the managers.

— The 30th annual announcement of the Springfield, Ill., B. C., shows a number of beautiful engravings, including a splendidly printed half issue of Pres't H. B. Chicken.

— T. J. Williams, formerly of Racine, Wis., has opened the Williams B. C., Pasadena, Cal.

— The Clerk B. C. has been succeeded by the Butler, Pa., B. C., with J. M. Bashline pres., and C. E. Mengle, vice-pres't.

— The Marshall, Mich., B. C. is a recently organized school, with H. L. Rucker, pres., and O. A. B. Sparboe, prin.

— J. Alcock, prin. of the Plattville, Wis., B. C., reports his school as flourishing.

— On the evening of December 20 the Goidley, Wilmington, Del., C. C. gave its ninth annual souvenir Christmas entertainment, and, judging by the programme sent us, it was a jolly occasion. The Phila. Banjo Club, Mr. Sam'l Durham, humorist, and other professionals, furnished the fun.

— The Toledo, O., city night school, was turned over to the Steadman B. C. of that city, and the local papers are full of praise of the success of the new arrangement.

## Movements of the Teachers.

M. D. Fulton, Conant, Ill., is a new teacher of book-keeping in the Indianapolis, Ind., C. of C.—R. J. Sullivan, late of Bro. Alexander's Chaffee, Mo., graduates, has charge of the penmanship dept of the Steelville, Mo., Nor. School.—R. E. Morgan has succeeded A. C. Davison as



BY C. E. WEBBER, SAN JOSE, CAL.

prin. of the Kokomo, Ind., B. U.—C. W. Kitt is manager of the com'l dept of Tilleda Collegiate Acad., Vinton, Ia.—C. C. Kagey is instructor in com'l dept of Columbus, Ind., B. U.—O. H. Brickley has been engaged as teacher of shorthand in the Huntington, W. Va., B. C.—J. C. Borb has severed his connection with the Erie, Pa., B. U., E. J. Malany of Pawtucket, R. I., is the latest addition to the teaching force of the same school.—H. C. Ulmer has been elected prin. of the newly organized com'l dept of York, Pa., public schools.—W. E. Caton has succeeded H. D. Fink as teacher of com'l branches in Niagara B. C., Niagara Falls, N. Y.—Eaton & Burnett's Washington, S. D. C., public school.—Wm. M. Wagner, the penman of Eagle Rock, Va., to its faculty.—J. C. Webb has opened a night school of penmanship in Pittsburgh, Pa.—I. H. Saunders has succeeded G. F. Clarke as pres't of the Arkadelphia, Ark., B. C.

## New Catalogues, School Journals, Etc.

Bright, well-gotten-up catalogues have been received from the following schools: Amity College, College Springs, Ia.; Stillwater, Minn., B. C.; Tacoma, Wash., B. C.; The Stenographic Institute, Ann Arbor, Mich.; Fort Scott, Kan., B. C.; Warrior C. of C., Toronto, Ont.; So. West Kan. Coll., Winfield, Fayette, O., Nor. Uni.; Trinidad, Coll., Actual B. C.; Omaha, Neb., C. of Shorthand; Garden City B. C., San Jose, Cal.; Rutland, Vt., English and Classical Inst.

Among the well printed and edited school journals were those received from the following colleges: Merrill B. C., Stamford, Conn.; Dakota Normal Coll., Sioux Falls, S. D. (two); Greer Coll., Hopedale, Ill.; Wausau, Wis., Bus. Inst.; Gen City B. C., Quincy, Ill.; Boone, Ia., B. C.; Eastman Coll., Poughkeepsie, N. Y.; Afton, Ia., Nor. Coll.; Nat'l C. & N. Coll., Denison, Tex.; Draughon's Practical B. C., Nashville, Tenn.; Rutland, Vt., Eng. and Classical Inst.; Washington, Pa., B. C.; Wisconsin B. U., La Crosse, Wis.

# HEATH'S WRITING BOOKS.

This series is the outcome of the experience of the author in large city schools in which good penmanship, as shown in all the written work of the school, is one of the objective points. The books are closely graded, and are adequate for the entire primary and grammar school work. Some of the special features are the Marginal Copies, the Combination of Movement with Form Study, the Graded Spacing, the opportunity for practice without ruled lines, the plain current business capitals.

Correspondence with regard to their introduction solicited.

**D. C. HEATH & CO., Publishers, Boston, New York, Chicago.**

**THE NORMAL REVIEW SYSTEM OF VERTICAL WRITING.**—By D. H. Farley, teacher of writing State Normal School, Trenton, N. J. New York: The McGraw-Hill Book Co., 1919. Published by Silver, Burdett & Co., Boston, New York and Chicago. From our knowledge of the teaching experience of the author, we are sure that Mr. Farley and his co-workers expected when they took up the preparation of a series of vertical copy-books for their pupils that they would produce a series of practical and teachable. An examination of the books now on the market (Tracing Course Nos. 1 and 2; Regular Course, 1 to 10, in-cluded) shows that this expectation was not disappointed. Special attention has been given in preparing the alphabets to have the letters plain, the forms easy to copy, and the copy-books so arranged that the student will be able to avoid frequent lifting of the pen. This has been done without sacrificing legibility or making the copy-books too bulky. There is much of the grace found in the series of slanting books by the same authors. This system of vertical writing was lately introduced into the Normal School of Chicago, supplementing all slant writing books.

**BUSINESS FORMS, CUSTOMS AND ACCOUNTS**  
By Seymour Eaton, director of Department of Business, Hessel School, Philadelphia, published by American Book Co., New York, 1934. 128 pp., 11 pp. of blank forms make up a unique plan of teaching bookkeeping, business forms and customs. The student's thought is connected most intimately from the transaction itself to the ledger. He learns to do by doing. The student is not told how to do, but is shown how to do. The student is shown real business like blanks in which the transactions are to be written up. The instructions in the manual are clear and concise and cover a wide range of business transactions. The blanks include about everything used in the largest of business houses, such as bills, notes, drafts, checks, letters, telegrams, forms of paid and unpaid bills, bills of lading, balance sheets, deposit tickets, orders, etc.

**TWELVE LESSONS IN BUSINESS WRITING.**—E. E. French, prin. pen. dep't, Draughton's B. C., Nashville, Tenn., has recently published a little pamphlet giving instructions about position, movement, speed, form, etc., and copies and instructions for business writing. The copies are pure business writing, the instructions common sense, and the work is very neatly gotten up. It should be a success.

**A FIRST YEAR IN DRAWING**—By Henry T. Bailey, State Supervisor of Drawing, Mass., published by Educational Pub. Co., Boston, New York and Chicago. Cloth, 75c. 100 pp. Mr. Bailey first gave the chapters of this book as a series of lessons in *Primary Education*, and they were so popular that they have been put in book form, neatly and substantially bound and printed on heavy paper of excellent quality from clear type. It is a book that should be in the hands of every primary teacher who teaches drawing. It is written in a bright, chatty style and smacks of a love of children and the true teacher's spirit throughout.

PRACTICAL DRAWING Part Six. The Cylinder.—By A. C. Webb and G. W. Ware. Pub. by Southwestern Pub. House, Nashville, Tenn. Every line in this little cloth-bound book of forty-eight pages is practical—every drawing (and there are scores of them) ditto. It is fully up to the other parts, five in number. reviewed last month.

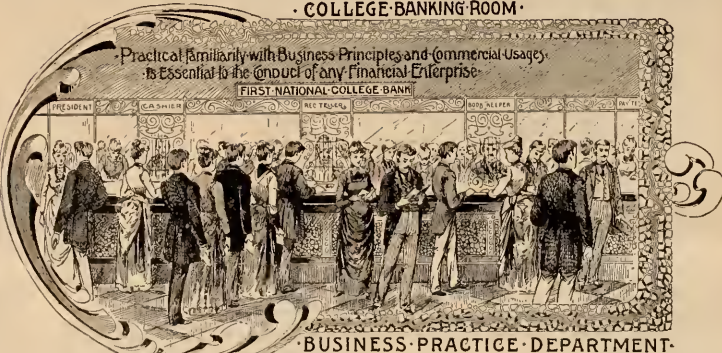
THE TROUBLE OF LIVING ALONE.—By F. B. Hoffman, of the Central Bus. Training School, Col. Mass. Cloth, by Arena Pub. Co., Boston. (Cloth, \$1.25; paper, 30 cents.) "The Trouble of Living Alone" is one of the most recent additions to the Arena Series. It is the work of a new writer and is a strange and unusual story. The book is neatly printed and handsomely bound and presents a handsome appearance. We believe that Mr Hoffman is the only commercial school proprietor bringing out a novel during 1894.

"Well, he's safe enough; he can't get far."  
*Tid Bits.*

To become a good penman and successful teacher? Then you should have a copy of the "24 Common Sense Lessons in Business and Artistic Writing and Rapid Lettering," and "Parks' Comprehensive and Practical Course in Text Book Subjects." Highly recommended by the PENMAN'S ART JOURNAL, THE PENMAN'S ARTS NEWSPAPER, Editor, Ketchum, Webb, Zaner, Harman, Gleason, & Co., &c. **NEARLY ALL GONE.** Price 50 cents each, or both for 80 cents, including postage. Make all orders for "shading ink" and "circulars" with testimonials in Nov. Am. Circulars. Address

*P. T. Parks* Dixon, Ill.  
Priv. Coll. of Pen Art, N. Ill. Normal School.

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Big money in this for agents, as every merchant, express, real estate office, etc., want one or more. Just the thing to become an expert marker with. Ask for terms when ordering.

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AND THE CHICAGO EXPOSITION AWARD.  
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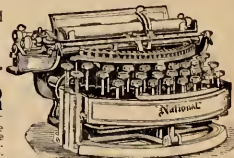
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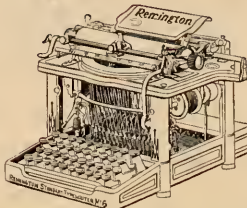
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## THE EDITOR'S SCRAPBOOK.

[INITIAL MADE IN THE JOURNAL OFFICE.]

FROM all parts of the country come specimens for this column this month. In fact, so numerous, so great the variety and so well executed are they that it causes us no little annoyance not to be able to give each one a more extended notice. But space is limited, and we must not encroach on that allowed to other features.

—A. B. Capp, sample of Head's B. C. San Francisco, although nearly 59 years old, still has a swing to his writing that many a younger penman would be proud to have. Some recent specimens prove this. His work has been out of exhaustion. His thousands of friends all over the country are hoping for his speedy recovery.

—We have a large photograph of a set of resolutions executed with pen and brush by L. M. Kelchner of the H. F. N. C. de Moines, Iowa. The work is well laid out, strongly executed, and embraces quite a variety of lettering and writing. It is a very creditable piece throughout, and Mr. Kelchner has reason to feel proud of it.

—Among the well written cards received during the month were those from C. W. Slocum, Columbus, Ohio; L. O. Egeiton, Rutland, Vt.; F. A. Curtis, St. John, Mich.; Amos W. Smith, Warren, Pa.; W. M. Engel, Reading, Pa.

—Three cabinet size photographs of as many different pieces of artistic pen drawing in as many different styles have been received from C. H. Platt, Hoosick Falls, N. Y. One of the pieces is a copy of the portrait that appeared in Wallace & Loomis' "The Artist's Portfolio" in THE JOURNAL some months ago. The other pieces represent a binder and reaper in operation, and a fire engine. The work is remarkable strong, not in the least amateurish, and would warrant Mr. Platt devoting himself to artistic pen work.

—From E. L. Burnett, B. & S. B. C., Providence, the old-timer who kept himself in the background for some years, we have received a large variety of unique specimens of writing and flourishing. They are prints from copper plates and show beautiful, accurate work. Mr. Burnett is both penman and engraver and seems to be equally at home in both lines.

—In the line of flourishing we have received a large number of E. H. Roberts, Wichita, Kan., doesn't let business writing kill his flourishing ability, if we may judge from a late flourish. —C. C. Canon, Ypsilanti, Mich., makes a few strokes tell a whole story. —F. B. Moore, Indianapolis, believes in simplicity and shows it in his design. —H. L. Saylor, College Springs, Ia., like all Gem City boys, knows how to flourish, and he put some of his "know how" on a sheet we recently received from him. —A. D. Skeels, Chatham, O., has lost none of his flourishing skill, as a batch of dainty flourishes recently received prove. —Jno. Rockwood, Los Angeles, Cal., always sends out something odd, and the designs before us are both odd and artistic. —W. T. Parks, Dixon, Ill., doesn't pose as a flourisher, yet some of his birds have most striking poses. —W. H. Beeson, Wilmington, Del., sends several graceful designs that attest his skill in this line. —O. J. Fenrose, Randolph, N. Y., sends a brace of dainty flourished birds. —C. T. Lister, Cleveland, O., drops a graceful swan into the box for his contribution. —Jno. F. Siple, Cincinnati, sends a striking design. —C. E. D. Parker, Hutchinson, Kan., makes a few strokes tell a whole story.

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Keeps ink tightly corked while you use it. Ink always fresh, clean and fluid. No evaporation. No drops from the pen.

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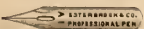
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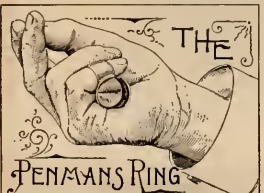
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The new we welcome, the old revere.  
'Twas good, no doubt—'tis gone, 'tis past,  
There dawns a better day at last.  
The wheels of time turn round and round,  
Good things are lost, but better found.  
The old years die and new are born,  
The darkest night gives way to morn.  
And so with books, they come and go,  
Serving their purpose till found "too slow."  
We think it ofttimes very strange  
That some will boast "Without a change,  
Is this good booz, is thirty years,"  
When progress is the cry that fills our ears  
From every way our heads we turn,  
Or any method we strive to learn.  
We found long since we cannot stand still,  
And to recede is a greater ill—

So onward and forward we push our way,  
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The proceedings of the W. P. A. at Lincoln came too close to THE JOURNAL'S time for publication to admit of more than a bare news report in this issue. More extended treatment of the various papers and discussions will be given in subsequent issues.

The convention was well attended, enthusiastic, and in every way successful. The official roll shows the following members as present and paying dues, except those designated by an \*, who sent their dues with regrets at enforced absence:

## Enrolled Members.

A. N. Palmer and Hattie Cook, Cedar Rapids, Ia.; C. A. Faust, Chicago; P. A. Westrope and A. L. Gartner, Albany, Mo.; E. H. Robins, C. D. Long, and F. E. Beppert, Wichita, Kan.; A. C. Webb, Nashville, Tenn.; J. O. Gordon, Rocky River, O.; \* C. P. Zuer, Columbus, O.; \* J. S. Merrill, Springfield, O.; H. Champlin, Cincinnati, O.; G. W. Brown and \* G. E. Nettleton, Jacksonville, Ill.; E. E. Gard, E. M. Coulter and Isaac Mulkins, St. Joseph, Mo.; Chas. A. Smith, Wellsville, Kan.; Dan. Brown, J. C. Olson, Mary A. Corbett, E. H. Hentinger and F. E. Ferris, Lincoln, Neb.; H. K. Nod, Turlock, Mo.; Henry Clausen, Scribner, Neb.; Alice Cary Conifer, Aburn, Neb.; F. F. Hoese, G. S. Lockwood and Ella Hughes, Omaha, Neb.; J. H. Schoonover, Denison, Ia.; George K. Uge, and James S. Curry, Fremont, Neb.; Carrie Tobey and Frances Toley, Oakland, Ia.; Prudy L. Allen, Broken Bow, Neb.; W. F. Giesseman and \* J. M. McMan, Des Moines, Ia.; \* O. A. Whitmer, La. Porte, Ind.; \* Miss Lillian Ford, Clinton, Ia.; Miss Harriett Blood, Council Bluffs, Ia.; Miss Josie Norton, Miss Viola Waller, Charles City, Ia.; Mildred McDowan, Big Rapids, Mich.; Corn Oppenheimer, Villisca, Ia.; Dora Davis, Sterling, Ill.; W. N. Simpson, Iadwin, Kan.; W. S. Hayes, Lenox, Ia.; H. E. Reister, Centerville, Ia.; W. C. Stevenson, Emporia, Kan.; C. C. Lister, Cleveland, O.; R. H. Peck and S. C. Stemen, Schenandoah, Ia.; E. E. Uterback, Sulina, Kan.; C. A. Bernhard, Elmhurst, Kan.; C. H. Shattuck, Holtan, Kan.; F. L. Heberle, Normal, Neb.; H. E. Byrne, Brunswick, Mo.; E. Parsons and E. G. Gaylord, Creston, Ia.; A. F. Stolcberger, Ottumwa, Ia.; Emma Martin, Beaver Crossing, Neb.; N. S. Westrope, Harlan, Ia.; W. J. Kinsey, New York.

## First Session—Wednesday, December 26, 1894.

Convention called to order at 10:30 a.m. by President A. C. Webb.

First paper on programme was by W. C. Stevenson—"The Origin and Development of Writing." Mr. Stevenson treated of writing from the earliest records on stone, lead, papyrus, the picture-writing (or drawing) of the Indians, etc. The paper showed careful research. It touched incidentally on slant, as found in the writing of 228 students of the State Nor. School, Emporia, Kan. They wrote at the following slants: 46°, 2 students; 47°, 2; 49°, 2; 52°, 12; 53°, 8; 54°, 2; 55°, 10; 56°, 4; 57°, 10; 58°, 4; 59°, 16; 60°, 14; 61°, 8; 62°, 16; 63°, 26; 64°, 63; 65°, 99; 66°, 12; 68°, 16; 69°, 6; 70°, 16; 71°, 4; 72°, 8; 73°, 8; 76°, 1; 77°, 2; 78°, 0. Mr. S. thought that these figures represented the student's natural impulse, as no restrictions as to slant are made at the above named school.

F. L. Heberle presented "Forearm Movement in Public Schools" in which he showed he had studied the subject closely. This paper met most of those delivered at the convention elicited discussion, freely participated in by the members.

"Theory vs. Practice in Bookkeeping" was ably presented by H. E. Wilson of Lincoln Nor. Uni., who believed in a great deal of practice and but little theory.

W. N. Simpson, on very short notice, handled the topic "Rapid Calculations" in a manner that brought out many strong points.

A paper, "Scientific Investigation of Fraudulent Handwriting," by D. T. Ames, was read by W. J. Kinsey. Mr. Ames holds that in nothing else a man does and leaves of record is his personality so shown as in his handwriting.

## Thursday's Sessions.

The first topic Thursday was, "When to Introduce the Pen in Public Schools," and was ably opened by Miss Harriett Blood, Supervisor of Writing and Drawing in Council Bluffs, Iowa. She advocated the use of the pen in the first year, and said that in the Council Bluffs school it was first used nine weeks after the opening of school. She advocated teaching movement in the first grade.

Being put to a vote it was unanimously decided that the pen should be introduced the first year.

The question of teaching "muscular" or forearm movement in the lower grades was discussed by Miss Blood, Messrs. Kinsey, Uterback, Champlin, Stevenson and Mulkins, and brought out the point that nearly all the members having had experience in teaching children were in favor of it.

"Will Penmanship Become a Lost Art?" was answered in the negative by J. W. Warr, who argued that the invasion of the pen's old domain by the typewriter tended to emancipate the pen from the old time drudgery.

"The Metronome; How to Use It in Public Schools," was the subject handled by H. Champlin. He sets the metronome so as to tick once for each stroke of the pen. For the more advanced grades the metronome is set faster and ticks for down strokes and long sides.

"Writing Lesson for Advanced Commercial Students," by E. H. Robins, brought into play music as an aid to keeping the rhythm while writing, and Prof. Lichtenstein of the Western Nor. College presided at the piano to the satisfaction of all. A variety of ways of counting the same exercise were developed during this and Mr. Champlin's lesson.

In answer to a question as to why he didn't whistle for the students, Mr. Robins replied that "Robins don't whistle."

"A General Education" was the topic treated by G. W. Brown of Jacksonville, Ill. It was an excellent talk and Mr. Brown made a strong plea for a higher educational standard. Pres't Webb added a few words of commendation.

"Intercommunication in Business Practice," a subject that had been assigned to S. H. Goodyear of Chicago, was well handled at short notice by J. G. Perkins of the W. N. C., owing to the absence of Mr. Goodyear.

A letter was read from the chairman of the commercial section of the Nat'l. Ed. Assoc., asking the co-operation of the W. P. A. toward having a writing section added to the N. E. A. It was unanimously voted to render all influence and aid possible.

The members were tendered a reception and entertainment in the evening, at which a hearty welcome from the city of Lincoln was extended by Hon. N. S. Harwood of the Lincoln Commercial Club. This was appropriately re-

sponded to by President Webb. A delightful programme of music and recitation was enacted by Prof. Lichtenstein, Miss Lucie W. Raines and Miss Florence Worley. The pleasant hospitality of President and Mrs. W. M. Croan of the W. N. C., extended in their parlors, rounded out the evening in a way the members will not soon forget.

## Friday's Work.

Friday forenoon was devoted to the Shorthand section and many instructive papers were read. Among them: "Shorthand in Public Schools," Miss Julia M. Fay; "Typewriting, How Best Taught," H. W. Lowe; "How to Teach Shorthand," paper by A. J. Barnes, read by A. F. Bennett; "Shorthand as a Science—Theory," Dan. Brown; "Shorthand as an Art—Practice," Myron E. Wheeler and T. F. Wilson; "Typewriting Correspondence," F. E. Van Buskirk. There were also interesting discussions participated in by those above named and others, including C. H. Rush, A. C. Webb, Bert Betts, Walter H. Stephens.

Later in the day there were interesting exhibitions of speed writing on the Remington typewriter by T. F. Wilson, and speed writing in shorthand by Messrs. Wilson, Bennett and Betts. In the latter a maximum speed of 287 words was developed by Mr. Wilson.

The Convention voted unanimously to make the Shorthand and Typewriting section a permanent feature.

## Vertical Has an Interesting Field-Day for Ray.

A stirring time was had at the afternoon session, led off by Rev. George A. Ray, with a paper on "Vertical Writing, the Writing of the Future." Mr. Ray is well-known as the author of Ray's Rapid Round-hand system. He made a strong plea for upright writing, especially the k-2, that is exemplified in his system. The resulting discussion was very generally participated in. Mr. Ray's ready tongue, prime lightning quillies, infectious good humor and undoubted sincerity won round after round of applause, even from those who are "unconverted," as he puts it. The Convention gave him a unanimous vote of thanks.

Other interesting features of the closing session were: "Discipline, In and Out of School," which headed by F. F. Roose.

"Copy-books: Their Use and Abuse," in which A. E. Parsons prodded the copy-book advocates with a very sharp stick and crossed lances with H. Champlin, who developed equal enthusiasm on the other side of the question.

"Movement Drills," a careful and helpful paper, by F. F. Giesseman.

"Caricatures: Their Use and Abuse," which gave G. H. Lockwood an opportunity to exhibit his pencil facility to advantage.

Chicago was chosen as the next place of meeting, to be held in holiday week, 1895. Wichita, St. Joseph and Cedar Rapids were also represented in the voting. The following officers were elected for the ensuing year: President, W. J. Kinsey; Vice-President, E. H. Robins; Secretary, Miss Harriett Blood; Aud. Secretary, C. C. Lister; Treasurer, C. A. Faust; Executive Committee: C. A. Faust, Chairman; A. N. Palmer, G. W. Brown.

A stenographic report of the proceedings was made, and J. W. Warr designed to edit the same for pamphlet publication. Retiring President Webb was made happy by a gift of the gavel, unanimously tendered.





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VOLUME 19. NUMBER 2.

## A VALENTINE.



*Up from the gray of earth,  
Over the hills of blue,  
Out in the purpling west  
Come, my love, to you!*

*And sitting thus, this eve  
Atop my house's tower,  
I send my soul in love  
To dwell with thee thy hour.*

C. W. WALLACE.

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ZANERIAN ART COLLEGE, COLUMBUS, O., December 20, 1894.  
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HIGHLAND PARK NORMAL SCHOOL, Des Moines, Iowa, January 8, 1895.  
Friend Mills: You have certainly gotten up a very good, pretty, and I believe a practical set of plates for my system. I wish to congratulate you. It should have a large sale. Fraternally, L. M. KLECHNER, Teacher of Penmanship.

COLUMBUS, O.  
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very well. I am seeking for inspiration in vertical writing should send for Mill's Compendium. Yours truly, C. E. DONER, Teacher of Penmanship.

WOOSTER, O., January 1, 1895.  
Prof. E. C. Mills, Bushnell, Ill.

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Mr. Mills begins at the beginning with the vertical writing, giving a series of movement exercises and says to write any good form. Every teacher who will give this Compendium and practice faithfully can become an expert at using the vertical system.—American Journal of Education, St. Louis, Mo.

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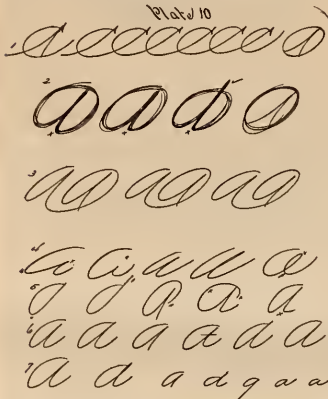
NEW YORK, FEBRUARY, 1895.

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### LESSONS IN RAPID BUSINESS WRITING.

BY L. M. THORNBURGH, EVANSVILLE, IND.  
No. 3.

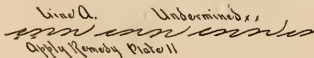
19.—The ground work upon which an excellent handwriting is built in the shortest time has been laid out before you in the two previous lessons, and your future success depends upon how well you have done your part. Any attempt to avoid the work or to do it your way may lead you on to disappointment



and failures. Never scatter your forces with the expectation of bunched your harvest. Muscles must be exercised on one thing at a time until they become tired, for this is the best symptom of development. Trained muscles are not easily fatigued. Review frequently. Put up at least two pages of any two exercises in plate one each week and make lines as fine and thick as the hair on a dog's back. Two hours or more to the page. Test your muscles each week to see how much in extent you have gained on compact ovals and straight lines.

#### Points on Practicing Capitals.

20.—Since you are familiar with the capitals presented you should establish a record per minute and increase rate of speed each week. In practicing any capital make it not more than two-thirds of a space in height and let spacing between capitals be the same as would be suitable in writing one's name.



Begin this lesson by practicing capital C combination. Pause at the end of short straight line at the top, then throw down curve well to the left and this will give body to the capital and help you over the most difficult place in this letter. Keep arm light, rolling and work with the greatest freedom and zeal. In doing this do not allow movement to become wild and unmanageable.

One of the most important combinations of lines is found in the form of A. The shape of this letter is unchanged for the small d, figure 9, g, q, and first part of t, as may be seen in Plates 10 and 12.

Fix every detail of form in mind. Begin on retraced capital A and fire the arm before leaving it. Count on down strokes and make slight pause at

cross on base line in order to get a good angle. If loops appear, the up and down strokes curve too much and should be remedied by pausing above letter at check mark before joining to straight down stroke. Write pages of this before going further. If you get the exercise well in hand you can easily avoid errors, as shown in line four, cut 10. The practice of form beneath faulty letter forces a change of action in muscles and produces the desired result. Don't be afraid to exaggerate.

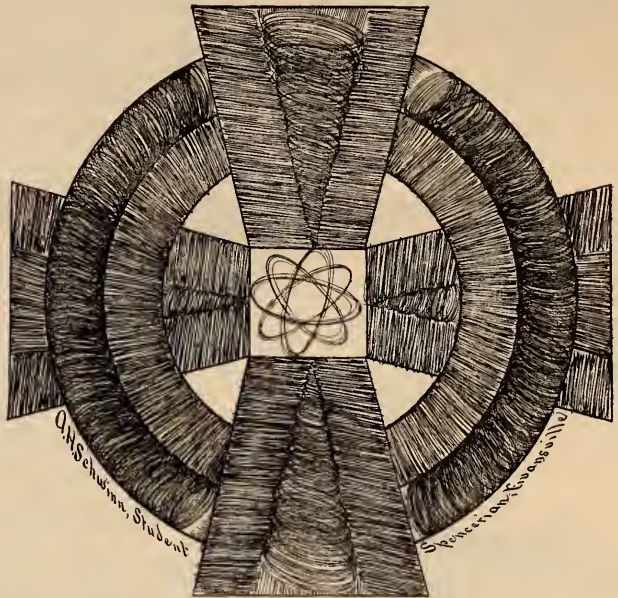
If a round turn should occur where an angular joining should be, as in last part of A, pause at base before ending. This destroys the influence of curves on straight lines. On the other hand, if angles should take the place of round or semi-angular turns, increase speed at that point and a round turn is the result.

#### Curves on Up Strokes of n and u.

21.—The exercises given in January lesson to force curves on up strokes of n and u, like some good

the latter part of last line, is one for each line, as indicated by small figures. Be sure to get the correct time, for upon this alone must we depend for lasting results. The same form does not come from different rates of speed, as may be seen by comparing the turns in first and last parts of last line. Begin line 6 by counting one, two left, straight, etc., gradually increase speed, and drop count on up strokes. Look well to location, union and spacing of these lines. A glance at lines 1 and 2, Plate 11, will convince you of their importance. You cannot understand too well or value too highly the training up to this point.

22.—The work to follow is simply a product of the foregoing. You will be retarded rather than advanced by attempting to do something for which you are not prepared. You cannot reap a harvest before the ground is turned and the seed planted. Time is an indispensable element in any development, yet you have had enough time to enable you to reach this fairly well. If you still have a heavy, ragged, muddy line, no union and poor spacing, you have fallen far short of your duty. It is possible that you have practiced with the elbow off the table,



medicines, contain a little poison. They were not labeled when prescribed for the reason that I wanted you to get a good dose. The influences of up curves when written rapidly is so great that they sometimes affect the down strokes in such a way as to curve them to the left, and thus undermine the letters, as may be seen in line A. Should you get an overdose don't feel alarmed, for powerful antidotes to counteract the effect are before you in Plate 11, and if applied vigorously with correct time your letters will soon be self-supporting in appearance and will bear a speed of from seven to ten strokes per second.

In practicing the exercises in this plate (11) break influence of one line over another by disjoining or pausing at place of union. Do you get the point? It is difficult to explain without your presence and the use of the blackboard. Use your eyes well on illustration, and reason on these things. Do not tolerate slow movement or allow hand rest fingers to stick. The count in all these exercises, except

hand resting on the side and tight fitting coat sleeves and your movement keeping pace with a snail. Test your ability on lines in Plate 12. At this point every letter should be individualized through proper spacing and union. If deficient in either respect resort to remedies prescribed. If safe, a speed of from forty to fifty words should be made on *inn*, and from fifty to sixty on *am*. In order to reach the highest order of development in business writing, reserved ability in speed is essential. Your letters should always possess the characteristics of standard construction, and in order to reach this you must be a merciless self critic and an untiring worker. The small *i* never begins beneath the line, and the beginning of a *u* is the highest point in that letter. The additions in the way of loops, etc., on words *inn* and *am* are not to be practiced.

#### Shorthand Not Injurious to Longhand.

23.—It is generally believed that the practice of shorthand ruins one's longhand. This should not be.



The stenographer in business will have occasion to use longhand many times, and the better he writes the better chance he stands for promotion. My shorthand students are among my best and most rapid longhand writers. This is due to the fact that shorthand characters are small and limited in distance and feed the nerves with the best of food. A similar result may be obtained from the practice of

ihrl-inrj-inrjinn-inr-inr  
gm am qmorgammonia manna

Miss J. G. P., Woburn, Mass.—Letters take shape of ovals. See cut 4, 5. No space between ovals, remember. Heed instruction for approaching small letters.

G. E. T., Grand Rapids, Mich.—Can you make a rapid writer out of a slow boy? Yes, of course I can. The fastest ride I have ever had, by muscular, steam or electric power, was on the back of an ox. A thunder storm was raging in the timber closs behind us.

A. 2. G. H., Losantville, Ind.—Money for ink and holder received, but cannot even guess your name. Try printing it once.

A. L. S., and others.—About how fast should I go on "them" ovals and "strait" lines?—Ans.: Look up adjectives and spelling, read my December lesson seventeen times, take off coat and cuff, lay down pen, make a fist with your hand, and move as rapidly as a wheel does when you can't see the spokes.

Note Chickhaus 6 7 8 9 0 Aug. 27  
'12 3 4 5 This shows my blit bus.  
movement upon entering the C  
Nine men mining in a mine  
Nine men mining in a mine  
12, 3, 1894

STUDENTS' SPECIMENS, SHOWING IMPROVEMENT MADE IN THREE MONTHS BY FOLLOWING THE METHODS EMBODIED IN THIS COURSE OF INSTRUCTIONS.

E. L. C., San Francisco.—The ink, which is the best I can find, will be sent you upon receipt of price, 30 cents. This ink and Gillott's 604 pen were used in making Plate 1. All other plates were written with Esterbrook Professional A1.

F. H. F., Haddam, Kan.—Specimens showing what can be done in changing from one hand to the other will appear next number.  
Many good questions must go over until next number.

#### Money Plenty at Last.

Dear Readers:—I went West determined to make money fast; invested in real estate to be safe, got in debt, gave a mortgage, times hard, crops failed, property sold for taxes and interest. I left Kansas and started East, met an agent plating jewelry and tableware who claimed to make \$10 per day. I secured the address of H. F. Delno & Co. of Columbus, Ohio, and ordered a so plating machine. I made \$3 the first week plating and sold two others, making \$8 profit. Many readers may be benefited by this short description of three years of tribulation.

A PENNSYLVANIAN.

Nine mining men in a mine  
minimum minimum  
Nine men mining in a mine  
ammonia ammonia ammonia  
Nine mining men in a mine  
Nine men mining in a mine  
Nine mining men in a mine  
Nine mining men in a mine  
Nine men mining in a mine  
Nine mining men in a mine

#### Criticism and Answer Column.

Send all specimens and communications intended for this column to L. M. Thornburgh, care of Spencerian Business College, Evansville, Ind.

C. B., Newburgh.—Your first specimen of ovals heads this column, and oh! what a feeble effort you put forth! and yet many a one does no better. If you were told to run out and play, would you play the baby act by creeping on your hands and knees? Send me your latest specimen.

C. H. B., Lawrence, Kans.—What class of students make the most improvement in the shortest time, and which the least? Ans.: Boys and girls who have widowed mothers to support. Least improvement comes from dudes and cigarette smokers.

E. E. S., Sturgeon, Mo.—Your writing is "out of sight"—i. e., I cannot see it. Imagine your own condition if you were as pale as the ink you use.

STUDENTS' WRITING—REGULAR CLASS WORK.

(WE HAVE IN OUR POSSESSION THE ORIGINAL SHEETS OF PENCIL-PRACTICE PAPER FROM WHICH THESE LINES WERE CLIPPED. THEY SHOW CLEAN, SMOOTH, RAPID WORK, WITHOUT PATCH OR ERASURE.—ED.)

LESSONS IN PROFESSIONAL WRITING.

BY C. P. ZANER, COLUMBUS, O.

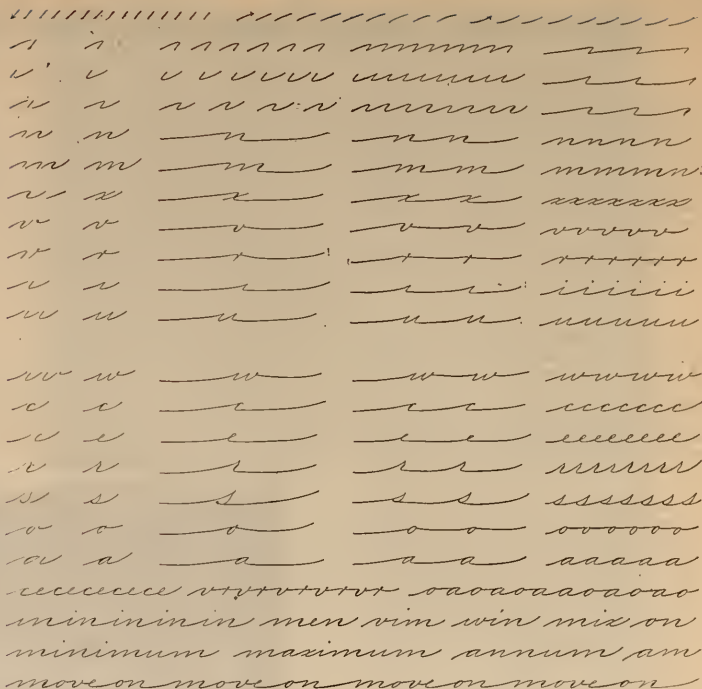
No. 2.

I wish I could tell you, one and all, just how I write. I wish I could tell you just how our finest penmen write. I do not care to tell you how many of us say we write, for that might prevent you from learning to do as well, but how we *actually* produce the forms that are so universally admired. I know that it is so easy to say, "I use the muscular, combined or some other movement," and let it go at that, as though that explained all. I have heard many say that they used the muscular movement. I have seen them write, yet all wrote differently. All used the fingers some; some used them considerably; all used the arm and shoulder muscles; each one used all the muscles a little; yet one or two words could not express their manner correctly. What is true of the muscular is true of any other general movement. Now, the object of these lessons is to tell you, as best I can, how to learn to write—to write as does Spencer, Flickinger, Blosser, Madaras, Taylor, Dakin, Courtney, Donner and many more who write the ornamental style.

And now, in beginning, do not fail to secure the position we have illustrated. The angle of the paper is essential. The forearm should be held at right angles to the connective slant. With the arm and paper in position as described, little finger resting—gliding on blotter—you may place the pen one-tenth of an inch above the base line on the paper and draw it to the line at an angle of about 50° without slipping the little finger or allowing the thumb and first and second fingers to act. This will cause the joints of the little and fourth fingers to act slightly. Now this will seem difficult at first, but mine out of ten of our best penmen use more or less of this movement, many doing so unconsciously, as did the writer for years. In fact it is almost impossible to write a very fine hand without this action. The little finger will therefore not need to slip up and down very far, not more than half the height of the letter. In producing Nos. 2 and 3 the little finger should slip freely to the right—the length of the line. In 4, 5 and 6 the action should come from the elbow, the latter serving as the center of motion. In fact all motive power for these small letters should come from the biceps and triceps muscles between the elbow and shoulder. The arm should rest on the muscle in front of the elbow. *Let the elbow serve as the center of creative motion, and the little finger rest as the center of control.* Let the little finger glide freely to the right in making up strokes, and let it rest or glide less freely in making down strokes.

Now do not confound it with the finger movement, as it is not finger action, for the thumb and first and second fingers need not act. See that the forearm acts like a hinge at the elbow in making up strokes. The hand must not roll, nor the wrist work. In producing the up stroke (retrace) of *r* the little finger need not slip; this will cause a perceptible action of the members of the band. You may (should) raise the pen at the dot and in making *c*. Check the motion at the shoulder of the second style *r* but do not stop it. Raise the pen as suggested in *s*. You should make the down strokes in *s* and *o* more quickly than the average down strokes in order to curve them well. The little finger need not slip in making the small *o* but it should slip in producing the down stroke of *s*, especially when the pen is raised as I advise. Draw the first down stroke of *a* gently to the left, making it more deliberately and longer and more slanting than the average down stroke. Notice carefully that the down strokes of *s* and of *a* are quite slanting, but that of the *o* is less curving.

In producing turns that are very short and angular the pen should stop, but if you prefer round, full, free, graceful turns, the pen should be kept moving at a livelier pace. In fact, I like a free, easy and graceful motion, because that means, when under control, free, graceful, beautiful forms. Master the preliminary exercises, elements and principles before beginning on the letters. Take one form at a time and fill at least one page (be wren lines included) before beginning another. Don't hurry, but do not sleep. Study your movements and your forms. Criticise and correct. Turn your writing upside down and examine it critically. When your movement is stiff, practice preliminaries and wide spacing between forms



Raise the pen and shift the elbow to the right or pull the paper to the left, or both, from two to six times, in writing across the page. When you desire to improve in form (after practicing movement) select principles, letters and words with normal spacing. Raise the pen whenever the movement becomes cramped. If your movement seems wild, jerky and nervous, push on the pen on the up strokes. If your movement is sluggish and your touch heavy, practice long line exercises and free, light, graceful movements. You should make the shaded strokes more slowly than the light ones. You should make the *n's* (singly) at the rate of about thirty per minute. Not that many every minute, but at that speed. You should make about three, then pause and criticise and observe. Use your best judgment as to just what peculiar action or movement is best for you. If you can use the fingers a little without weakening the line or producing irregularities and nervous kinks, there is no reason why you should not do so. Most of our finest penmen use more finger action than I think best, but whether it is their *using* or my *thinking* that is wrong you must determine for yourselves.

Ask questions and send on your practice if you want a lively and profitable time; but be brief. To the one sending the best duplicate practice of this lesson I will give a copy of "Gems of Flourishing." I will consider neatness, arrangement, movement and form in making up my decision. Who will be the lucky one? Now come on; we want to hear from all practicing from these lessons.

*Criticism.*

Mr. W. B. C., Gallatin, Tenn.—Your stationery is too poor to do justice to yourself or the lessons. Your practice is number one, considering disadvantages. Ink is too thin or touch not delicate enough; cannot say which on account of softness of paper. You can make a fine penman if you persevere. Send on your practice regularly.

H. C. K., Summitville, Ind.—Your work is excellent, but too small. A little more firmness will add to your skill and form. Come again.

ZANER.

PROFESSIONAL NOMENCLATURE.

"The Journal's" Patent Index to the True Inwardness of Well-known Penmen and Teachers.

Never "too thin"—Stout.  
Has a grip—Holt.  
Well developed—Musselman.  
A late arrival—Newcomer.  
A good packer—Stowell.  
Never too high—Lowe.  
Eight quarts—Peck.  
A rising penman—Penrosa.  
His work lasts—Ware.  
Best appreciated—Adaire.  
The most fortunate of our craft—Lucky.  
Sometimes a trump—Healart.  
A good landlord—in/o/sleep.  
Always the same—Place.  
On the throne—King.  
King's successor—Prince.  
A strong penman—Lyon.  
As good as his word—Bond.  
The most religious penmen—The Parsons and Bishops.  
The most classic figure—Heche(e).  
Takes water—Wain.  
Thirty years in harness—Sadler.  
Vertical, or up and down—Pater.  
Never false, always true—Steele.  
The "Great" penman—Alexander.  
An expert on hair lines—Barber.  
The father of us all—Washington.  
Good on light lines—Lampman.  
Always on the grind—Miller.  
At sea—Saylor.  
Bird flourishes on toast, served by—Cook.  
Useful in a leaky hat—Bayless.  
A red hot penman—Byrne.  
Not a farmer, but raises—Kane.  
No wheel in his head—Ferris.  
His motto: "We never sleep"—Knapp.  
Digs for what he gets—Miser.  
Good on flourishing a "goose"—Taylor.  
The man who guards the gate—(St.) Peter(s).  
Believes in a single standard—Gold.  
Success always meant out to him—Butcher.  
Gives sound and weighty arguments—Smith (117 of him).  
The penman who can do work up in style—Brown.  
Sharp and to the point—Pierce.  
Ought to make barrels of money—Cooper.  
"He's after me"—Fish said about Fisher.  
Partial to green ink—Patrick.  
Never wrong and writes Wright right—Wright.  
His work stands above all others in a climax—Capp.  
Not a back number even if his name indicates it—Dennis.  
Duck-legged—Webb.  
Rumored that he has adopted the pump-handle shake—Milkman.



# Penmanship and Drawing For Public and Graded Schools.

## Mr. Hoff's Lesson.

It was our intention to give the concluding lesson of Mr. Hoff's very interesting graded public school series in this number, but a press of circumstances has delayed it and it will not appear until the March issue. While this lesson will conclude that particular series it does not by any means deprive our readers of Mr. Hoff's helpful advice; he will present from time to time hints and helps for the teacher that have grown out of his experience.

## LESSONS IN WRITING FOR UNGRADED SCHOOLS.

BY F. M. WALLACE, STERLING, ILLINOIS.

No. 1.

### MATERIALS.

THE teacher should see that the school board provides all necessary stationery, but if the board does not do so, the teacher should keep a sufficient supply for the needs of the school, and should sell it, or give it to the pupils, as needed. This will be found expedient because of the indifference of most school boards, as well as that of the patrons, and because of the distance from town.

### Pens.

In most schools, Esterbrook's No. 135 will be satisfactory, but where the school is unusually large, and circumstances seem to demand it, young ladies, and others over ten or twelve years of age, may use Esterbrook's No. 128. Much experience in country schools has confirmed my good opinion of these pens, as both numbers are very durable, are much alike except in size, can usually be purchased at any drug store or stationer's, and, moreover, they are especially adapted to the work outlined in the lessons which are to follow.

### Lead Pencils.

Pupils under ten or twelve years old should use Dixon's Secretary No. 8, with the rubber tips removed, to prevent erasures by the pupils.

Do not permit a pupil to use short pencils, nor to dampen his pencil by putting it into his mouth, nor to dampen it in any other manner.

Never allow a child to sharpen his pencil—the teacher must attend to that, and in no case should the writing point be sharpened—simply cut away the wood. The pencil must not be held in the pen position—which will be explained hereafter.

### Slate Pencils.

This relic of a by-gone régime should be banished from your school, but if you must conform to the will of those in authority—i. e., the school board—and suffer the children to use them, see that they all have long, wood-covered pencils of small size, and always do the sharpening yourself, cutting away nothing but the wood.

Pupils must not hold pencils in the pen position, nor must they be allowed to use short pencils. This will be fully explained later on.

### Ink.

All should use the same sort of ink, which should flow easily, write black, and stay black. "Carter's Kool Black" will give good satisfaction. Any ink having alcohol as its base will not be materially injured by freezing. Ink exposed to the action of the air will evaporate and form a sediment in the bottom of the bottle. Thin it by using a little water. Do not use ink-wells in the desks, but keep the ink in the bottles. This will prevent no end of "muss."

### Pen Wipers.

Make one for each desk, of six pieces of cloth having a good absorbing surface, about 3 x 5 inches, and securely tack the farthest corner at each end of it to the flat top of the desk equally distant from each end of the desk, and at the back edge of it.

### Penholders.

Pupils over sixteen years old and others with large hands should use the cork and wood straight holder. They are made in two sizes, and having a cork finger grasp, the fingers and hand do not tire in using them.

Scholars from six to ten or twelve years old and those whose hands are small would better use

small, straight celluloid holders, or wooden ones with rubber finger holds.

All other pupils will use pencils as previously noted.

### Penmanship Paper.

Foolscap paper, both sides ruled, having "correction lines" to regulate the slant, the paper to weigh about 12 pounds to the ream of 480 sheets, is good—if cut to the proper size. Cut each sheet along the fold; then cut each half sheet cross-wise. This will make pages about  $6\frac{1}{2}$  x 8 inches, and as the ruled lines extend the long way of the paper, when cut as directed, it will give better satisfaction than any other size obtainable, since, when writing, it will not be crumpled under the front edge of the desk, and will prevent waste of paper, as each pupil should use the entire surface of both sides of one such sheet during each regular writing lesson.

Do not use copy-books. Loose paper, cut as directed, is far better and so much cheaper that a trial of it will settle the copy-books for all time in your school, since any pupil can and will accomplish at least five times as much in the same time with loose paper as can be done with the copy-books. Copy-books have their place, but that place is not in the average country school, particularly yours.

Do not sew the paper, but keep each pupil's penholder and paper in a small paper sack, one that just fits the paper, with his name on the sack, which will avoid "unpleasantnesses" as to the ownership of paper, etc.

For "busy work" the little pupils may take up the sacks, with paper, pens and holders in them, at the close of the lesson, and distribute them at the opening of the next lesson.

### Slates.

These are relics of the "stone age." Avoid their use if possible.

Should you be required to use them, rule one side thus: Break off the points of a large pen as far back as you can. Lay your ruler crosswise or lengthwise on the slate, as desired, and rule with the broken pen, which will produce two lines, just about far enough apart for short or one-space letters to be written between them.

Rule back and forth several times in the same place to make deep lines.

Leave a space three or four times the width of the lines made by the broken pen, and rule again. Repeat as often as necessary.

One side of the slate should not be ruled, as it will be needed for practicing movement-drills, etc.



BLACKBOARD DRAWING, PUBLIC SCHOOLS.—ACCOMPANYING LESSON BY LANGDON S. THOMPSON.

### Blackboard.

Since you will be judged more from the work you do on the board than by all other writing you may do, diligent practice thereon will be necessary. Faithful work will enable you to do excellent writing on the board, without having it ruled.

If you prefer it ruled, lay off two chalk lines about one and one-half or two inches apart, the lower line being on a level with your eyes. Make the lower line red, upper one blue. Put another line about four inches above the blue one, the red and blue lines being two inches apart. Short or one-space letters may be written between the red and blue lines; long letters and capitals will extend from the lower line to the extreme upper one. Paint the lines, and mix a little pumice stone with the paint to keep the chalk from slipping.

### Important suggestions.

To keep ink from freezing: Line a box of sufficient size with several thicknesses of carpet or heavy cloth, packing three or more inches of sawdust on the bottom, ends, and sides. Line again as before. Put in some heavy cloths for ends, sides, bottom, and for the cover. Little pupils can take up the ink, place it in this box, cover it carefully, take it out at next lesson and distribute it. This provides some "busy work" for the small children.

Always have at hand a large geography, school register, slate, or what is far better, a thin, dry, smooth, poplar board, about 14 x 16 inches, oiled, to prevent warping, which is for the teacher's use every day during the writing lesson, for the purpose of illustrating movements.

This will be a necessity to the average teacher, if success is to be attained. See next issue of THE JOURNAL for a description of its use.

To cause the ink to flow readily from new pens, stick the pens into a raw potato a few times, then wipe them carefully.

Nothing tends more to preserve order and to prevent nervousness while writing than plenty of fresh air. Open the windows!

Pupils should be seated according to age, size, attainments, height of seats, etc., etc. A prudent teacher can do much toward making the writing lesson—and all other lessons—a success by using this point judiciously.

Require much practice on the blackboard by all pupils, particularly the little ones. They can use the board while the others prepare their regular lessons at their desks and such work properly managed is of great value. Have them practice the lesson, of course.

If the seats and desks are of improper height, you can do as the author did. He procured some long, wide boards, placed them on supports of the desired height, covered them with several thicknesses of heavy wrapping paper, provided long, low seats, correctly adjusted, and always had the little people use that table for their writing lessons and for much of their "busy work." The results were very good, as his next school increased his wages more than 70 per cent., to say nothing of the benefit accruing to the children and to the community as well.

Devote at least twenty minutes to the lesson—more if possible.

Five to ten minutes practice on movement drills should precede each writing exercise.

Every pupil—and all visitors—must practice the lesson at the time for the lesson. Excuse no one who is able to write.

Require all to practice the same thing at the same time.

Permit no one to write at any other time than the regular hour for the lesson, except the little people, who may write on the blackboard.

Change the pupils' pens frequently and see that the pens are properly inserted in the penholders. Good work cannot be done if these points are neglected. Attend to the pencils daily.

It will be necessary for the teacher to practice the lesson on the board, preparatory to teaching it. Work on one thing until you have mastered it. Practice how to teach the lesson, going through all the counting for each movement drill, etc. (See next issue of THE JOURNAL.)

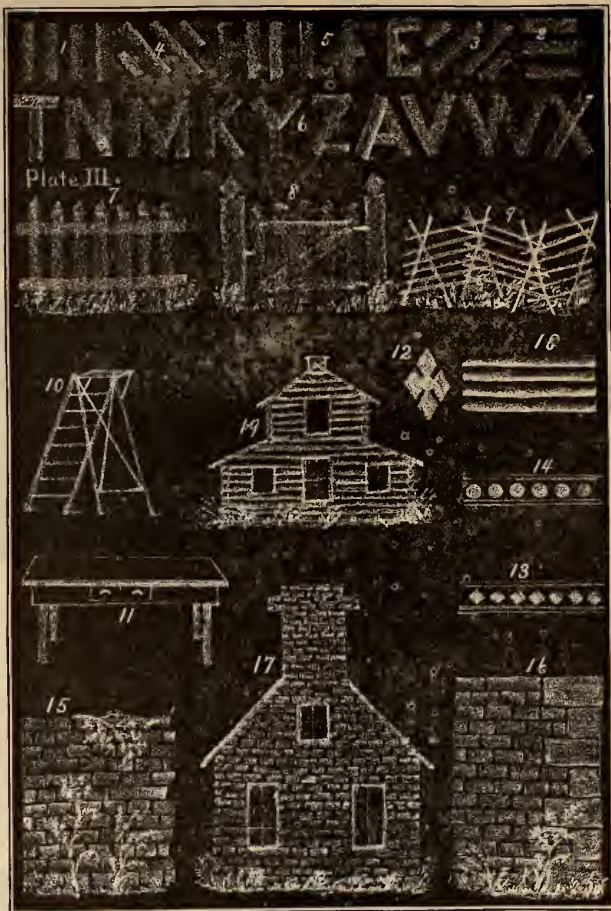
Do this work while the pupils are not present, and carefully erase your work on the blackboard before they arrive at the schoolhouse—and you will be surprised to know how much prestige you will gain, as your pupils will feel assured that their teacher is never at a loss as to how to teach writing—and the same should be true of all other branches taught, since it is the key to your success.

This practice must be strictly followed; there is no other road, nor way, nor method (?) to teach writing in any school.

Finally, do much personal work with each pupil; this is the main spring to each pupil's progress.

From 2 p.m. to about 2:30 p.m. will be found to be the best time for the lesson, for many obvious reasons.

Note.—I shall be pleased to have teachers, and others, write me concerning the use of these lessons, the first of which will appear in the next issue of THE JOURNAL, and through this medium, I shall be glad to give whatever additional information may be desired. Also, correspondence respecting the cost of stationery is invited.



BLACKBOARD DRAWING, PUBLIC SCHOOLS, ACCOMPANYING LESSON BY LANGDON S. THOMPSON.

## ILLUSTRATIVE BLACKBOARD-SKETCHING FOR TEACHERS

BY LANGDON S. THOMPSON  
DIRECTOR OF ART EDUCATION, JENSEN CITY, N.J.

### Practical Lessons.—II.

Plate II.

PLATE II is a continuation of the free, swinging movements required in Plate I. Most of the figures are the outlines of leaves, selected not for their beauty but rather for the simplicity of their outlines and the fact that in most cases their outlines can be made with a continuous movement of the crayon. For example, notice Figures 1, 2, 4, 5 and 9. Begin at the left lower end and swing off a curve for the upper edge of the leaf, then (before lifting the crayon) swing back for the lower edge of the leaf and, finally, make the middle line for the midrib. Remember, that one of the virtues of blackboard sketching is that it must be done rapidly and with as few strokes as possible. In Plate I, the design is to secure economy of movement and yet secure all that is essential in the outline.

In Figures 3, 6, 7 and 12, the movement may begin at the apex of the leaf, proceeding first toward the stem, then back to the apex, and finishing with the midrib. These will be slightly more difficult than the first numbers mentioned. In Figures 13, 14, 15, 16 and 17, which show perspective effects, it is usually better to make the midribs first. The arrows will show the order and directions of the various curves. A little shading, done with the broad side of the crayon, helps to bring out the form. Figure 11 is easy, is made with a single, continuous movement, and is effective.

The student should continue to practice the free-movement exercises on Plate VI, in the previous Lesson.

### Plate III.

In Plates I and II the movement should be light, free and gliding. In Plate III the movement required is quite different, also the manner of handling the crayon. The effective blackboard sketcher must have many resources. He must be able to move lightly, and on occasion to emphasize strongly and quickly. For the exercises on this plate the crayon should not be hard nor glazed. The side of the crayon should be used throughout the plate.

For the first nine exercises use a piece of crayon one and a half to two inches in length. The position before the board should be as described in the first article. Now, with a firm, steady movement, rather



slow at first, practice Exercise 1, making the lines twelve inches or more in length. When a little power is gained the movement may be a little more rapid and it may be regulated by counting or keeping time in some other way. Then take up Exercises 2, 3 and 4 in a similar manner, drawing vertical strokes downward, horizontal ones toward the right, and the oblique ones usually downward. Exercise 5 is an application of vertical and horizontal strokes. Exercise 6 adds oblique strokes. No exercises could be better for these broad-stroke movements, and the ability to make these letters rapidly is very useful to most teachers.

Figures 7 and 8 are easily done after the previous drill, and they are always delightful to the little folks.

For the little squares in Figure 8 place the crayon at the upper right side of the square to be made, at an angle of 45°, and move it downward and to the left at the same angle, in distance equal to the side of the square. A little practice of this movement will enable one to make these oblique squares quite effectively and rapidly. Figures 9, 10 and 11 may be executed with a narrower stroke than the preceding figures. The teacher should now be constantly on the lookout for objects that can be effectively drawn with a few strokes, and she should make a note of them for future use.

In Figure 13 make the squares as directed in Figure 8. For Figure 14, hold a piece of crayon, two or more inches long, in the middle, press it against the board rather firmly, and revolve it around the central part. It is not so difficult as it may appear at first.

Figures 15 and 16 represent stone or brick walls very effectively to the imaginations of children. Make short horizontal strokes with the side of the crayon as directed for Exercise 2. Double strokes can be made for the corner stones in Figure 16. Figure 17 shows an application of Figures 15 and 16. A very faint outline of the house and windows may first be made to regulate the form of the different parts as they are built up; or rather as they are built down, as it is perhaps easier to begin with the chim-



ACCOMPANYING LESSON BY A. F. NEWLANDS. (See Page 37.)

ney and work downward. When the bricks are all placed, the outlines of the house and windows may be emphasized.

Figure 18 represents a series of horizontal cylinders or logs. They are not difficult to make with single strokes if the student will press against the lower end of the crayon much more firmly than at the upper end. Figure 18 is now to be applied in drawing the log house, Figure 19. The house and its parts may first be outlined as in Figure 17.

Once more, allow us to emphasize the suggestions 1, 2, 3, 4, 5 and 6 of the previous article.

### WELL-KNOWN SUPERVISORS.

A. C. WEBB.

Iowa, that State of good penmen and teachers, has reason to feel proud of A. C. Webb. The first twenty-one years of his life were spent on an Iowa farm. He attended the common schools, taught country school, took literary and penmanship courses at a normal college, and then branched out for himself. In 1883 he opened an Institute of Penmanship and Art in Nashville, Tenn., and has many prominent penmen and teachers who owe their success to his teachings. In 1885 he was married to Miss Ellen Hanor of Bowling Green, Ky. The two young penmen shown in the accompanying portrait are the special pride of Mr. and Mrs. Webb. Mr. Webb is the retiring president of the Western Penmen's Association, and won the respect of all members at the Lincoln meeting by his courteous treatment and impartial decisions. It is not in penmanship alone that Mr. Webb excels, as he is an artist as well. His splendid course of lessons in drawing just concluded in *THE JOURNAL* is one of the most practical ever printed. He is joint author of "Practical Drawing," a system for public and graded schools that has

met with hearty welcome. His artistic and humorous pen sketches appearing in *THE JOURNAL* have attracted much attention. As a Supervisor of Writing Mr. Webb has made a most pronounced success. He won the Supervisor's certificate for prize offered to city supervisor having the greatest number of students winning prizes in *THE JOURNAL*'s public school contest. He has placed the public schools of Nashville in the front rank in both writing and drawing.

### FRATERNAL NOTES.

—We had a very pleasant call recently from Miss E. A. McDonnell, Supvr. at Holyoke, Mass. She was accompanied by her brother, who is a prominent paper manufacturer of that city. She has been very successful in her work at Holyoke and is planning with much enthusiasm for the future. Her sister, Miss Catharine McDonnell, is Supvr. at South Hadley, Mass.

—F. G. Steele is Supvr. of Writing and Drawing in the schools of Newark and Xenia, O., giving two days a week to Xenia and three days to Newark. Of course, this keeps him busy.

—The Orlando, Fla., public schools, owing to the present financial stringency, have dispensed with their teacher of commercial and shorthand branches, but he has opened up a private school in the public school building and is doing better than when working on salary. C. O. Meux is the enterprising young man.

—A. F. Stollenberger, Supvr. at Ottumwa, Ia., has recently taken charge of the newly created Public School Dept. of the Western Penman.

—A. H. Steadman, proprietor of the Steadman B. C., has been elected Supervisor of Writing in the city schools of Toledo, Ohio. He is active and enthusiastic, and unless we are greatly mistaken we think that the people of Toledo will discover that the money invested in his salary was wisely spent. There should be ten times as many supervisors employed as at present. Writing is not a fad, but a bread and butter necessity and should be properly taught.

—J. H. Fuls of Leesburg, Fla., is superintendent of the public schools there and is greatly interested in writing. He secures subscriptions for *THE JOURNAL* from his teachers and pupils and in other ways indicates that he is going to have writing taught as it should be in his schools.

### Public School Work.

Supvr. J. O. Gordon of Rocky River and Lakewood, O., is responsible for the excellent writing in a large package of specimens received from Lakewood. These pupils are in school but five months each year. Every student in one room is represented in this exhibit by capitals, small and large movement exercises. The writing of these young people is more than creditable. It follows closely Mr. Gordon's own splendid business writing—and that's good enough for anybody. Here is another case where it is shown that business writing not only can be taught—but is taught, and that, too, under adverse circumstances. Among the best writers are: Hattie A. Nevill, Edwin A. Mastick, Shirley Dean, Tom Sanford, Dora Elton, Edna Conway, Arthur Mastick.

A sample of the writing of all the pupils in the ninth grade of School No. 8, Buffalo, N. Y., after about three



PENMEN THREE.

A. C. WEBB, WRITING SUPERVISOR, NASHVILLE, TENN., AND A PAIR OF RISING WEBBS. [The above plate is twice as large as the portrait limit now prescribed by *THE JOURNAL*, but the supplementary penmen-in-progress are of sufficient importance and good looking enough to justify the surplus space allowance. Sketch herewith. Ed.]

months' drill with forearm movement, shows good progress. It is a pity that forearm movement was not introduced into the Buffalo schools years ago. The work before us shows many traces of finger action that will disappear under a vigorous movement training.

A large package of writing of the pupils of the sixth and ninth grades in the Brattleboro, Vt., schools has been sent us by Supervisor J. L. Howard. The samples represent the average grammar grade work. Mr. Howard is working hard to arouse enthusiasm among pupils, teachers and patrons, and his good work is telling. He has 1,500 pupils under his instruction. Among the best writers are: Anna Johnson, Laura Leidsinger, Dan. Maguire, Annie Turner, Chas. E. Gould, Annie Thomas, Mabel Appin, Florence Goodenough, Elizabeth Bagg, May Stuckwell, Meta Stoltz, E. H. Goodale.

# Vertical Writing

BY A. F. NEWLANDS, SUPERVISOR OF WRITING, KINGSTON, ONT.

## No. 2.

15.—It has been objected especially by professional penmen that vertical writing does not admit of free movement. Judging by their explanations, it is mainly because they have not found the right position of the hand, nor do they understand the relation of the arm to the desk. The reason for this is, all our desks have been built to suit certain conditions, the chief of which was sloping writing. For years there has been an unconscious effort to adapt the human body and school furniture to a system of writing, and one of the results has been a gradual

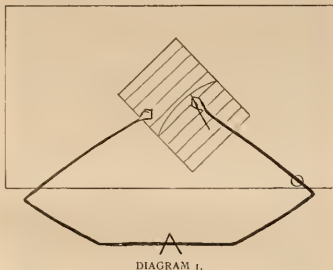


DIAGRAM 1.

lessening of the incline of desks, until now very few have a slope of more than five degrees. The monks, who used vertical letters in their missals, worked on a surface that had an incline fully as great as the reading desk of to-day. With the introduction of italic letters the incline of desks was reduced a little, and as the slope of writing increased the incline of the desks decreased. In many of the business and penmanship schools to-day the desks are perfectly flat. Why? Because the movement for sloping writing is much freer on a horizontal surface.

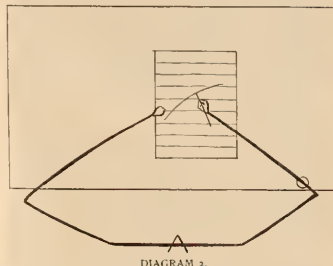


DIAGRAM 2.

16.—As the incline of the desk was lowered the front edge of it had to be raised to bring the paper somewhere near the proper distance from the eyes without a complete doubling over of the body. If the forearms are placed on the desk the height of the edge necessitates the spread of the elbows seen in Figs. 2 and 3. This may also be seen in any of the cuts illustrating the position for sloping writing.

17.—It is just here that our friends the slopers have made their most vigorous defense of the old

citadel. They claim that the paper must be turned, as in \*Diagram 1, to bring the lines at right angles to the forearm, so that when the arm swings from left to right on its fixed rest at O it describes an arc of which one of the ruled lines on the paper will form a chord; but if the paper be turned as in Diagram 2, the arm would have to be pushed back into the sleeve in order to keep on the line.

18.—If there were no alternative as to the position of the arm and hand, then their citadel, considering the style of desk, would be impregnable; but, unfortunately for their cause, we have alternatives. Fig. 4 represents the position many of our pupils assume at this kind of desk, and Diagram 3 illustrates the movement of hand and arm. The

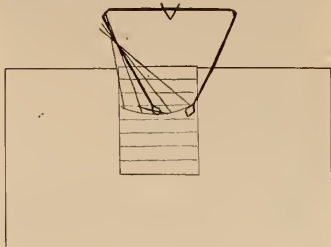


DIAGRAM 3.

paper is placed near the edge of the desk and the arm rests lightly on the upper part of the wrist, the elbows hanging easily at the side, the weight of the arm being principally supported from the shoulder. The wrist acts as a moving rest similar to the service performed by the fingers in the old muscular, forearm or combined movement, or whatever it is the teachers of the slope use in their writing. But some teachers may find special cases in which the desk is so much too high that the pupils cannot take this position and write freely. In this extreme case the pupil may be allowed to place his forearms on the desk and turn the paper a few degrees.

19.—The effort to get pupils to write with the paper square in front of them with the arms resting on the desk will result in many of the pupils pushing the left arm well up on the desk, as represented in Fig. 5. This is the worst position assumed by any of our pupils, even under these unfavorable conditions.

20.—What we propose is to adapt school furniture and the system of writing to the human body.



FIGURE 8.

Even with unsuitable furniture—i. e., furniture built for sloping writing—we are securing much more rapid writing than formerly. That is the best evidence of all essential movement.

\* In the diagrams the line A represents the line connecting the shoulder.

21.—The position for vertical writing at a desk with sufficient slope has been described in paragraph 11. This, together with the illustrations Figs. 6 and 7, will make further explanation unnecessary.

22.—In a class furnished with sloping desks of the proper size, it would not be necessary to drill on position for writing. The pupils naturally fall into an easy, healthful posture. We have tried this experiment on our pupils who assume the worst postures, usually the position shown in Fig. 5. We arranged sloping tops for their desks and without saying anything about position let them continue their writing. At first they placed the left arm in the old position, but evidently finding it uncomfortable they gradually straightened up quite near the normal posture. The part of the forearm on the desk rests lightly and moves with as much freedom as did the fingers when writing the old sloping style.



FIGURE 6.

23.—The position of the hand is clearly shown in Fig. 8. The hand turns well on the side with the thumb on top of the holder, and the handle of the pen points well to the right. The only instruction it seems necessary to give pupils in pen holding is to avoid letting the handle drop down between the thumb and forefinger, with the latter bent to a right angle, as shown in Fig. 9.

24.—To read this paper without hastily testing the suggestions is time worse than wasted.

## A Palace Business College.

A JOURNAL representative recently had the pleasure of spending a day in the Bryant & Stratton Business College of Chicago. This is the school founded by H. B. Bryant of the original firm of Bryant & Stratton, and is now owned and conducted by his son, W. H. Bryant, a bright, young, well educated business man. In the thirty eight years of its existence it has prepared 50,000 young men and women for business. The College is now settled in its new and sumptuous apartments in the Bryant & Stratton Business College Building, 315 to 321 Wabash avenue, opposite the Auditorium. Nearly \$10,000 have been expended in the furnishing and equipment of these model school rooms. The solid mahogany banking fixtures in the banking and office department are the Columbian Exposition prize furniture of A. H. Andrews & Co. Exquisite carving, onyx and superb metal work make this one of the finest banking outfits in the country. Solid oak and glass partitions, marble drinking fountains and washrooms, solid oak wardrobe for each student, are a few of the incidentals that go to make this a business college palace. The class work is fully up to the furnishing, and this, coupled with progressive yet conservative business management, makes this a model business school.

The Oswego Times has a long and good article on writing. The reporter visited the schools and found the position bad, the manner of holding the pen, worse, and concluded that most teachers were incompetent to teach writing properly. Criticism coming from the outside must be heeded. It is a fact that the penning in most of the schools is poorly taught. Lately, samples were laid on the desk from 47 schools in all parts of the Union; some of these made by children of ten were fine; others by boys of thirteen no better than Alaska Indians would make.—N. Y. School Journal.

The reports of city superintendents on the teaching of vertical writing are crowded out of this issue, but the publication will be resumed next month.



# Penman's Art Journal

*A World Journal of Penmanship and Practical Education*

ESTABLISHED 1871.

D. T. AVE, EDITOR-IN-CHIEF.  
W. J. KINLEY, MANAGING EDITOR AND  
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## The Business Journal.

The subscription price of our new monthly, *The Business Journal*, is \$1 a year. No clubbing reduction. We make a special combination rate of \$1.50 for *Penman's Art Journal* and *Business Journal*. Present subscribers to the *Penman's Art Journal* may get the new paper by paying the difference.

The above rates apply to all subscriptions and clubs, as for the United States, Canada and Mexico. For papers going to other countries add 25 cents a year for postage. Subscriptions are payable in advance, and cannot be entered until paid for. Every department of our business is conducted upon a strict cash basis, and in no circumstances can we depart from a strict cash basis. We are dealing with thousands of people, and it would be exceedingly tedious and hard to say extensively to keep track of a multitude of small accounts. Positively no deviation from this rule.

## Important.

Our friends will save us much trouble and annoying delays and expenses by making their orders, and all communications to the *Business Journal* Company. Letters and other mail matter should be addressed to the company in the name of the company, and not to the individual. AMES & ROLLINSON COMPANY, 210 BROADWAY, NEW YORK.

## EDITORIAL COMMENT.

### A Warning to Prospective Commercial Teachers.

Every few weeks *THE JOURNAL'S* employment bureau receives a poorly written application from some young man who desires to become a member of the agency. As we write we have the last one received before us. The writing is so full of that scrawly, tangled-up style that brings discredit on business schools, but it is so against the writing that we want to protest so much as against the general slovenly appearance of the letter. The arrangement is very poor, it is entirely unpunctuated, has several blurs and the inevitable postscript. After saying: "I would of registered sooner," etc., he does "sincerely hope" that we will get him a position "in a first-class business college." He promises to send "some recommendations from prominent people" and "no doubt he has them, because everybody has "recommendations from prominent people."

We want to say a word here about the abuse of giving recommendations indiscriminately. Some months ago we had a call from a "first class" business college for a "first-class" teacher. We selected one having "first-class recommendations from prominent people," and these prominent people were well-known business college men. Upon the strength of these we recommended the young man for the place and he was engaged. A trial of a month or two proved to the satisfaction of the school proprietor that the teacher was not capable of filling the place, and he was, as a consequence, discharged. A few days later we received a sharp letter from the school proprietor criticising us for recommending such a man. A day or two before this letter was received the discharged teacher had been in our office and had shown us a strong recommendation from his late employer, the man who had just discharged him for incompetency!

But to return to our young would-be teacher. He wanted a first-class place to teach shorthand, typewriting, letter writing and the business branches, yet he wrote a poor hand, sent a badly arranged letter containing errors in grammar, blots and scratches. But to round out this comedy of errors the letter was signed "PROF." with a flourish on the P that would put Bro. Peirce to shame!

Why is it that young men get the idea of teaching with so little preparation; why is it that schools encourage them in this idea and recommend them, and why is it that such poorly prepared young men are recommended by prominent people? It is an injustice to everybody concerned, but more particularly to the young would-be teacher himself.

No first-class business college will engage a teacher unless, in addition to a thorough preparation in his specialty, he can write a fairly good business hand, understands the English language, has at least a common school education and enough common sense to keep him from signing his name with "Prof."

## WHAT A "JOURNAL" MAN SAW

### On a Trip Half Way Across the Continent.

As *THE JOURNAL* decided to have "its own correspondent in the midst of hostilities" (a la metropolitan dailies just at present), and the "midst of hostilities" was the meeting of the Western Penmen's Association at Lincoln, Neb., the said *JOURNAL* man decided to stop at a few of the most important points en route to meet some of the brethren. As the distance traveled was 4,000 miles and but two weeks' time could be spared for traveling and sight seeing, we were obliged to forego the pleasure of stopping at scores of cities where there are hundreds of good friends of *THE JOURNAL*.

The first stop was at Albany, N. Y., where we spent the time with Messrs. Carnell and Bartow of the Albany Business College, a prosperous, well equipped and well managed school. At the Troy Business College Messrs. Shields and Hall were holding forth.

Late the same day we reached Rochester and the next morning dropped in on Brothers Williams, Rogers, King, Osborn and S. C. Williams at the Rochester Business University. The first three were found busy in the publication office reading proof, revising old and preparing new books, and opening letters containing orders and checks, preparing advertisements, etc. We were received most kindly and were shown through the large school rooms by Mr. Osborn. The "R. B. U." has been known for years as a training school for commercial teachers—a high grade business school. It is splendidly equipped, has a fine corps of teachers and a good attendance—about the average at this season. Under the guidance of Brother King (royal by nature as well as by name) we saw the printing and publishing plants where the mechanical work was done on the 300,000 copies of the Williams & Rogers Bookkeeping and the hundreds of thousands of copies of their other publications, and the mechanical part is well done, too. We next saw the town, and a pretty town it is. We are inclined to think that Mr. King is in the employ of some real estate firm, or possibly the Board of Trade, because, judging from the ground covered, we were led to believe it a bigger place than New York, and Mr. King wasn't backward in helping us to believe it. Mr. W. H. Halley has recently purchased the Flower City Business College and we found him planning a vigorous campaign. Mr. B. S. Underhill is proud of his shorthand work and is just beginning to push the commercial department in the Underhill Business College.

At Buffalo we found so many schools and friends that it was hard to tear ourselves away. Dr. Bryant of the Bryant & Stratton Business College very kindly showed us the new college building which was then nearing completion, and has since been entirely finished. It has a good location, and is well planned. Bro. Stephenson was hard at work conducting his big writing classes. At the Caton College we found Mr. Caton himself and Messrs. Trainer, Crumb, Hurst and Smalley. We are under many obligations to Mr. Trainer for hospitalities extended. He knew the best theater, the best play, and "the best is none too good," he said. At the Buffalo Business University were found the proprietors, Mr. Johnson, and the penman S. K. Burden. Mr. Borden is an inventor as well as a penman, and has several office specialties on the market. At the College of Commerce we were shown through the rooms, but as school was over for the day we did not meet the teachers. Our old friend, schoolfellow and bedfellow, G. K. Demary, is now assistant supervisor of writing in the city schools, and, of course, we could not miss seeing him and his good wife. While students under Flickinger in 1884 we were roommates, and the only dispute we ever had was over the space to be occupied by each in the bed. Bro. Demary said that while we took but half the space, we managed to take our half in the middle. Mr. Demary is making a success of his work in Buffalo; he works hard, and gives value received for his salary.

At Cleveland we spent a very pleasant half day

with Messrs. Spencer, Felton, Loomis, Lister and the Spencerian faculty. Bro. Lister has plenty to do with the large writing classes. The college was to have an entertainment the next day which we were sorry to miss. This school occupies its own building. Mr. Loomis of the Practical Text Book Company was found opening the morning mail and handed us some of the letters beginning: "Noticing your advertisement in *THE PENMAN'S ART JOURNAL*," to show that advertising does pay. This company have spent a fortune in their series of books and they are gratified at their success in introducing them. E. L. Glick was in his element at the Euclid Avenue Business College. He believes in muscular movement and lots of it. He runs things at a telegraph speed, too, and is a good penman. We remained at the Ohio Business University after hours, but found Manager L. L. Gatewood still on duty. He is a conciliations teacher. At the Cleveland College of Shorthand we met Albert Day, the author of Day's Shorthand, and found him a very pleasant gentleman.

The Bryant & Stratton Business College is more fully described in another column. Through Mr. Bryant's kindness we enjoyed the hospitality of the Union League Club and were otherwise delightfully entertained. Messrs. Reynolds, McCaslin and Williams made up the rest of the school pleasure. We found Messrs. Whigham and Goodyear of the West Side Business College making improvements and preparing for a larger school. The Metropolitan Business College is housed in its own fine building, the property of Principal Powers, and is enjoying a prosperous year. The Chicago Business College, where the "automatic man," Faust, holds forth, is owned by Gondring & Virden, and reports a good attendance. Jones' Business College and the Lake-side Business College were visited out of school hours. At the latter were found B. M. Worthington and A. D. Taylor, the latter busy on some beautiful script.

Owing to the convention we were unable to visit any of the Lincoln schools, but learned that because of the drought and consequent failure of crops in Iowa, Nebraska, Kansas and South Dakota, that the attendance was but a small percentage of normal.

In Omaha the Omaha Commercial College is nicely fixed again. They were burned out last spring. The Rohrbrough Bros. have been in the business for years and have built up a big school. That superb penman, J. W. Lampman, is very enthusiastic over business practice work just at present; he has a plan of his own that is producing good results. Some of his prize writing is remarkable for its delicacy and accuracy. The Omaha Business College is presided over by F. F. Rose, who has for his right hand man Frank Longwith and J. E. MacCormack, while G. H. Lockwood, the artist penman, looks after all the interests of the pen. J. T. Dailey of Dailey & Lawrey's Business College is preparing to enlarge his school. This is the newest business college in Omaha.

We made New Year's calls at Kansas City, and visited the business schools, and were "received," yet all were "at home" and made us feel like President J. F. Spalding of Spalding's Commercial College, and his fine sons, made us welcome at that well-known institution. We would scarcely know F. B. Courtney since he shed his mustache. He told us that some one called it a baseball mustache ("three out, all out"), and that it was too tender to stand such remarks, so it has gone in again until spring. Courtney is still turning out fine writing—and to the matinee. P. S. Brown has a young but flourishing institution, Brown's Business School, and reports a good attendance. At the Kansas City Business University we met Mr. Will W. Wheeler, now president of the Springfield, Mo., Business College, and were very pleasantly received. Henry Coon was found at his old stand conducting Coon's Business College.

Louis we next on the list. At the Bryant & Stratton Business College, Dr. Carpenter, the proprietor, and John P. Stockton, penman, made it pleasant for us. Dr. Carpenter has employed some noted teachers in his time and has educated hundreds of St. Louis' prominent business men. We found E. H. Fritch at the Southwest Business College busy registering a new student when we entered. This school is but a few months old, but is doing well. Fred. Torrence, the gentlemanly penman of Jones' Business College, showed us some fine examples of the work of W. H. Wiesehand. At Hayward's Business College we had a good chat with W. E. Hartsock, a fine writer.

Indianapolis was reached early in the morning and there seemed to be a sort of a brilliant glow in the direction of the "When" block, where is located the Indianapolis Business College. On entering the office of the college we saw the reason—there had been the "Electric Light of the West"—C. H. Pierce, formerly of Keokuk, Iowa, but now of the United States. (He gets his mail at Evansville, Ind.) We received a warm welcome from Messrs. Deeb and Moore. To give diversion for the students, Bro. Pierce and ourselves were placed on exhibition. At the Spencerian Business College we found Mr. E. E.

Admire holding the fort, and incidentally a good sized school. The College of Commerce took our breath away the elevator in the handsome new Journal building was out of order and we lost it (our breath, not the elevator)—climbing the four flights of stairs. But we found plenty of room at the top and a good school and warm welcome as well from proprietor Stossmeister. M. D. Fulton the new penman of this school had just taken hold when we were there, but as he had a good grip we don't think that he will let go soon.

Anderson, Ind., was the last stop. Here we found the Indiana Business Institute, conducted by J. A. Payne. Anderson is a thriving manufacturing city in the heart of the natural gas region and Principal Payne feels encouraged at the outlook.

Financial depression and bad crops have been the causes that have cut off the attendance and revenue of some schools, more especially those the furthest west, but we found that the commercial schools were doing fully as well as any other kind of business.

## EDITOR'S CALENDAR.

MILLS'S COMPENDIUM OF VERTICAL WRITING. Published by E. C. Mills, Bushnell, Ill. Price, 50 cents.

Mr. Mills has presented a full series of copies (movement exercises, words, sentences, etc.), cuts of position and quite full instructions. It is well arranged, nicely graded and presents a very sensible style of vertical writing—a style that will allow of the use of the forearm movement and speed. This compendium contains much material for practice and should be owned by all who are the least bit interested in writing—either sloping or vertical.

ROBERT HUME. Story of a New York teacher. By C. W. Bardeen, editor of *The School Bulletin*. Second edition. Published by C. W. Bardeen, Syracuse, N. Y. Paper. Price, 50 cents.

We picked up this book to review it and finished by reading and enjoying it thoroughly. It is a well written novel, depicting the incidents in the life of the average principal of village schools. It is worth reading by those who are not teachers, and no teacher should be satisfied till he has added a copy to his library. The teaching profession should be proud of Mr. Bardeen.

BECAUSE I LOVE YOU. Edited by Anna E. Mack. Published by Lee & Sheperd, Boston. Cloth, white and gold. Boxed. Price, \$1.50.

Poetry is the language of love. Miss Mack has given a rare book to con over with a sweetheart, or from which to select sentiments to accompany a gift of flowers. It is just the book also to present to the "dearer one, dearer one yet than all others," who has given comfort and encouragement to the rough ways and steep ways of life, or to the aged friend, or the bereaved one, cherishing yet the memory of days of love, and remembering that love is still the promise of the future. No person who wants the best thoughts of this sweetest of all themes can afford to do without it.

ISAAC PITMAN'S COMPLETE PHONOGRAPHIC INSTRUCTOR. Published by Isaac Pitman & Sons, 33 Union Sq., New York.

This is a new edition of the American text-book of the

Isaac Pitman system, and has been carefully revised. The first edition was sold in eighteen months, a circumstance that speaks well for the growing popularity of the Isaac Pitman system on this side of the Atlantic.

HANDBOOK OF STANDARD OR AMERICAN PHONOGRAPHY.

By Andrew J. Graham & Co., 744 Broadway, New York.

This is a new and revised edition. The author in his preface states that the changes made are in the *presentation* of the principles and not in the principles themselves. This edition contains many more engraved examples of shorthand than in any previous edition; some changes have been made in the reading and writing exercises, chapters on phonetics have been almost entirely dispensed with and a brief phonographic dictionary added. The late Mr. Graham was wont to boast that no change had been made in the text book of his system since it first appeared a third of a century ago. We believe, therefore, that the new Handbook is the first to point out any change, however slight.

From the same publishers we have received samples of Writing Exercise Blanks, which should prove a valuable aid to students of the Graham system.

VAILE'S VERTICAL-WRITING COPY-BOOK AND MANUAL. E. O. Vaile, Oak Park (Chicago), author and publisher.

There are five books, a manual and a set of alphabet wall cards in this series of vertical writing books. There are many good points in the books. The principal one, we think, is the size (6 x 9 inches), making the book convenient to handle on an ordinary desk. There are many other points claimed by the author-publisher in which we fail to see any advantage, one in particular, where he has four different copies on a page, and says in regard to it: "It gives the child more practice in real writing, and does away with copying a line twelve or fifteen times, with the result that the nearer the child gets to the bottom of the page the worse his writing is." The reasons that cause poor writing at the bottom of the page are poor teaching or no teaching, and the fact that each additional line gets the pupil that much farther away from the copy. But there are systems that have sliding copies, and others that repeat the copy two or three times on each page. A teacher who cannot keep her pupils interested long enough to write the same copy twelve or fifteen times should prepare a new series of writing books and be in style. "The most distinctive feature of the books is," to quote the author's own words, "the abandonment of the line art, painfully engraved copper plate copies on which the last two or three generations were drilled. One of the severest criticisms on our public schools to-day is the poor children do not copy in them a practical business hand. The copies in these (Vaile's) books are *actual free-hand writing*, made with a pen and ink just as the pupil has to make them in school. The writing in these books shows that it is genuine writing reproduced by the photographic process." We do not believe that Mr. Vaile, or whoever prepared the copies *wrote them free-hand, just as the pupil has to make them in school.* His trade against the engraved copies with the plea that copies should be prepared "just as the pupil has to make them in school" is meaningless when his own copies are *drawn out* and not written. We shall be glad to publish a few lines of Mr. Vaile's copy writing, written with the speed and after the manner that the average fifteen year old boy should write. It is generally safer to leave the writing field to its own specialists because they have had the experience, have been able to give it time and attention and their books, as a rule, follow out some particular method.

THE PHILOSOPHY OF BOOK-KEEPING. By W. T. Bouee, M.A. Published by the author. Pamphlet form, 44 pp.

Mr. Bouee is president of the People's College, South Bend, Ind., and this little book is the result of his experience. "It is designed to present in an easy and comprehensible style the science of accounts," is what the preface says, and he certainly has condensed his work into the smallest possible number of pages.

THE TEACHER'S MENTOR. C. W. Bardeen, Syracuse, N. Y. Paper, 50 cents.

This is but one of the many excellent books that Mr. Bardeen is bringing out monthly in his *Standard Teacher's Library*. In this volume are contained Buckhem's First Steps in Teaching, Huntington's Unconscious Tuition, Fitch's Art of Questioning, and Fitch's Art of Securing Attention. Every teacher of penmanship drawing and the business branches should have a professional library, and this is an excellent and cheap book for the young teacher or prospective teacher as a starter. Young teachers in special lines must learn that he who achieves the most pronounced success as a true teacher is the one with the best pedagogical training, and the one who keeps pace with the rapid development in educational matters.

## Answers to Correspondents.

A. B. and others.—Is a fine pen as good for vertical writing as a coarse pen?

No. A medium coarse, or coarse pen is much better than a fine one, and those who have had the most experience in writing the vertical recommend and use coarser pens than for the ordinary slant writing.

William H. Greville, London, England.—Your "Compendium" and THE JOURNAL are of great service to me. I am glad to see that you have again opened a column for "Answers to Correspondents." Here is one thing I cannot get on with: How do you get the shade so low down (really underneath) on the egg-shaped oval in the old style capital stem?

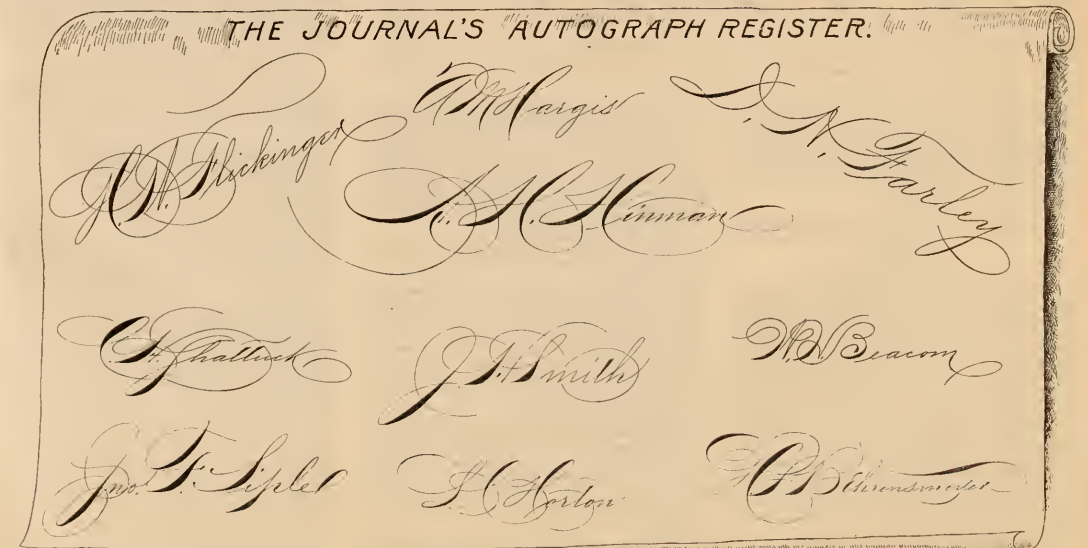
It seems to me that the pen must be held very much on one side to get the shade so low.

Use a fine, elastic pen, press the nibs squarely on the paper, and keep the holder, so far as possible, on the same slant as the shaded stroke. The oblique holder's greatest use is in just such places as this. If you use the oblique holder it will slant the pen at a different angle from the forefinger and will aid in making a smoother shade.

## COMMERCIAL SCHOOL HUMOR.

IT "PADE" TO WRITE WELL.

A widely known teacher of writing, while conducting a "pay-in-the-middle-of-your-term" writing class in an Eastern town, on the evening coming at the middle of the term after a neat little speech, informing the class of his efforts in their behalf, etc., stated that the settling point had been reached and he hoped to be able to write this legend on the bill now in each pupil's hands. Suiting the action to the words, he stepped to the board and this is the legend he wrote: "PADE."





## MODERN PEN LETTERING.

BY J. F. BRILEY, JOURNAL OFFICE.

No. 3.

## Commercial Script.



THIS style of script is applicable to many practical purposes and is worthy of the most careful study and practice.

Take a sheet of good paper (bristol board preferred), and rule head and base lines to govern height of the letters. Make your copy twice the size of the one shown herewith. Draw each letter in outline with pencil, never leaving a letter until you are satisfied that it looks just right, then go over it with ink, and lastly, fill in the shaded strokes. Do not attempt to write these letters, but draw them—study and treat them just as you would Roman or any other style of lettering. It is well to write this style of script when used in small forms for body work, but when used for large display work it should always be drawn.

Western Normal College, Lincoln, Neb. She was untiring in her efforts before the Convention and left nothing undone while the members were there to see that they were comfortable and happy.

A very complete report of the Association was taken by Dan Brown, the official stenographer, and this, together with all papers read and contributed, will be printed shortly. Due notice will be given when the report is for sale. As it will contain some very fine papers and interesting discussions, it will be of great value to all interested in the topics on the programme.

By addressing C. A. Faust, treasurer, 45 Randolph street, Chicago, Ill., Chicago Bus. College, and informing him of the number of copies desired, it will aid the officers of the Association in determining how many to print. It is thought the price will be \$1 a copy.

By the way, but few banded in their names, and what is still more important, the very necessary dollar for that photograph. Those desiring the photograph can obtain it from W. D. Kilborn, Noble Studio, Lincoln, Neb. Mr. Kilborn took the trouble to take the photograph, and we trust that members will patronize him so that at least he will not be the loser by the operation.

A greeting from the Nebraska State Teachers' Association was rather tardy, but it was appreciated, nevertheless. The delegations from Kansas and Missouri were especially

story. A chorus of noes is the usual response, and then he takes time to ask each member individually, because he is very particular not to have the same person hear the story twice. As he tells the story at each Convention in the same way and asks the same question, of course no one ever heard it before. This time he told it just before the picture was taken, and the photographer didn't have to say "Look pleasant" once after the members were in position. Evidently Bro. Faust was in collusion with the photographer.

The members of the Association owe much to J. G. Perkins of the Western Normal College, who at the last moment took Mr. Wallace's place on the Executive Committee and did much of the disagreeable work falling to the lot of the Committee.

The exhibit of shorthand, typewriting, commercial and writing supplies, specimens of pupils' work, etc., was a surprise to most members, as they had anticipated but little from this, the first attempt to have a regular exhibit. One large room was devoted to this purpose and was filled during a large part of the day by teachers and others interested in the many interesting things on exhibition. We had hoped to be able to give a detailed account of the exhibit, but it proved to be so large that it is beyond our space. The work of the pupils in public schools attracted, perhaps, the most attention and contained hundreds of thousands of specimens. It was well worth the effort it cost to get up this exhibit, and the success of this one augurs well for the exhibits at future meetings.

Hundreds of letters have been received from people who had hoped to be present, but were unable to make arrangements to come, who regret that they were not there, but all eyes are now turned to Chicago for '95, and it looks as if no room in any business college there will be found large enough to hold the crowds who will attend. Make your plans early and don't let anything keep you from being at Chicago in '95.

## THE BUSINESS MANAGER'S CORNER.

[INITIAL BY WM. R. HAINES.]

WHEN answering an advertisement do you mention that you saw it in THE JOURNAL? I wish you would in the future because it helps both the advertiser and THE JOURNAL and doesn't hurt you. The advertiser likes to know if his advertisement is read, and how many read it. He gets information on these points if you mention in your reply that you saw the advt. in THE PENMAN'S ART JOURNAL. At times advertisers experiment with particular kinds of ads, and they are particularly anxious to know whether they are good or bad. Then this mention helps THE JOURNAL. Advertising is the life blood of any paper, as the subscriptions do not pay running expenses. Advertising patronage is based on results; by results I mean the amount of trade that can be traced to the advertising. Plenty of trade from the advertising means plenty of advertising; plenty of advertising means a bigger JOURNAL—a better JOURNAL. Isn't that worth saying a good word for?

And by the way have you noticed how we are growing? Big subscription list; results from advertising, big advertisement—and as a consequence big JOURNAL.

That stick pin premium was a happy idea. If you didn't get yours within a few days after ordering, please excuse me; it was my fault. I didn't know that they were going to be so popular and didn't have enough made in the first order, but the second "edition" is ready now, and we can serve all. In silver for one sub. and \$1; in gold for two subs. and \$2; or one sub. for two years—\$1 now, \$1 at beginning of second year. (You get the pin at once.)

Read the advertisements carefully this month and send for catalogues, circulars, etc., to the various advertisers. You will get some splendid literature, and may find just the article you have been looking for. I think my part of the paper (the advertising pages) just as interesting as that turned out by the editors. Don't you?

My pet, THE PENMAN'S ART JOURNAL, like all pets, is a little jealous of our new baby—The Business Journal. The baby is getting a great deal of attention just now, and thousands of people are writing words of praise about it. Have you seen it? If not, send ten cents for a sample copy.

I often wonder why ink makers don't advertise more. Scarcely a day passes that some one doesn't

Commercial Script.

A B C D E

F G H I J K L M

N O P Q R S T U

V W X Y Z

BY J. F. BRILEY, ACCOMPANYING LESSON IN LETTERING.

This alphabet is not given as a standard copy, but as one of a thousand and one variations of which commercial script is admissible. Next month we will present a variety of pretty and practical suggestions which will show you one way of using this style of script to advantage.

## WESTERN PENMEN'S CONVENTION NOTES.

## A Few After-thoughts.

The hotel accommodations were the best ever offered at any convention, especially considering the prices. Every convenience was provided.

The rooms provided for the use of the Convention were ideal for the purpose, except that the larger meeting room could not be well heated, owing to the low temperature and the high wind. The cold snap reached Lincoln with the convention, and it was the only thing to mar the meeting.

It seems too bad that more of those who were benefited by the Association did not become members and pay the fee. At the Lincoln meeting there were many who came long distances to attend the convention, many who took part in the discussions, and some who, upon request of friends and associates, were placed on the programme and who were there and delivered their talks, but did not become members of the Association—at least the treasurer had no official notice of it.

The success of the shorthand section and the enjoyable entertainment gotten up for their benefit are mainly due to the extra hard work and tact of Miss Julia M. Fay of the

large and enthusiastic. With true Western enterprise they got their heads together and were bound to hand the Convention in one of those States for the next year, but after reconsidering the matter they saw how unjust it would be to Eastern members to hold it in the same locality two consecutive years. This was heaping coals of fire on the heads of those who, because they had votes enough, held it East for several years, but we hope the sacrificing spirit of our Missouri and Kansas brethren will be duly appreciated by the Eastern members.

The recitations of Miss Lucia W. Raines of the department of elocution of the Western Normal College were greatly enjoyed.

For the first time in the history of the Association the Executive Committee placed no one on the programme who had not signified his intention in writing to be present and take the part assigned. There were but two or three exceptions to this, and it seemed as if they might make it possible to attend until the last moment. The majority of those who failed to put in so appearance notified the officers of the Association, but there were many who didn't think any notice was necessary.

The receptions and entertainments were pleasing features of the Convention, and the kind hospitality of President and Mrs. Croan was most thoroughly appreciated by all. The best orchestra in the city was engaged and dainty refreshments were served; and, in addition to President and Mrs. Croan's efforts, the faculty and students of the school and the citizens of the town did everything they could to make the stay of the members of the Convention pleasant.

At each Convention Bro. Faust manages to get the members together, and taking the middle of the floor, asks with tears in his eyes, if they have ever heard his dog

write and ask the editor where this, that or the other ink may be had, or what is the best ink. And it's about the same story with pen holders, and fine penmanship supplies.

How did you like our new dress last month? We feel so well pleased over the "bushela" of congratulatory letters received over our change of costume, that we have been obliged to sew the buttons tighter on the said costume.

## BUSINESS WRITING FROM BUSINESS OFFICES.

What the Business World Considers Good Business Writing.  
The Result of "The Journal's" Investigation.  
[INITIAL MADE IN "JOURNAL" OFFICE.]

**F**OR over a year THE JOURNAL has been carefully investigating the handwriting of business and at the same time industriously collecting samples of writing that is considered the best for business purposes. The first installment of the result of that investigation is presented herewith. The investigation has extended to all civilized countries of the world. Samples received from American business houses will be presented first.

As professional penmen we are a little prone to dictate to business men just the kind of writing that they should use. Business men, however, have ideas of their own, and as they may to have these ideas carried out they have a right to be heard.

As nothing of this character has ever been carried on a sufficiently comprehensive scale to make the results deduced of any practical benefit, we decided to collect these specimens from the leading houses in the leading branches of business and present them systematically.

Following is a copy of the letter mailed to the head of each business office, from which we asked for specimens:

MANAGER AMERICAN EXPRESS CO., New York City.

Dear Sir: THE PENNMAN'S ART JOURNAL is collecting material for a series of illustrated articles showing the styles of writing that are current in large business establishments at home and abroad. An important feature in this series of illustrations will be the writing of American clerks, bookkeepers and general office help.

We write to ask you to do us the favor of securing two lines of rapid business writing from each of the three or four of the best business writers in your establishment. Please do not let them know that these specimens are for publication, as that would destroy their value to us. We don't want dress parade writing, but genuine every-day business writing.

For the sake of uniformity we suggest the following lines: "Received of A. M. Martin, one package, value unknown."

Will you please have the writing done with good black ink on the inclosed slip of paper and mail at earliest convenience in inclosed envelope without folding?

Respectfully yours,

PENNMAN'S ART JOURNAL.

The responses were numerous and prompt and have been carefully tabulated and arranged. The samples as presented are exactly as received, and show what is considered good writing in the various lines of business. Those shown this month are exact fac-similes of the writing of the clerks in the offices of the large express companies, and were selected solely because they were the most characteristic in the lot, and not because they are any better or worse than the remainder. They fairly represent the entire number.

## New Business Practice Apparatus.

Business educators everywhere will be interested to know that there is another Richmond in the Business-Practice field, with a brand new apparatus and method in which the performances and duties of the practical bookkeeper are shown by doing business from the start. Word comes to us that a patent on such an apparatus has just been issued to Mr. Warren H. Sadler of the B. & S. Business College, Baltimore, for many years one of the best known business educators in America. The name of Mr. H. M. Rowe, also an experienced business educator, late head of the Curry Institute, Pittsburgh, is also associated with the invention in the brief circular we have received. Of the details of the invention we have no particulars, beyond the statement that the entire affair is of the utmost simplicity and totally unlike anything that has been used. Details may be looked for in these columns at an early date. We have known for some time that Bro. Sadler was at work on some new scheme, but the announcement was as much a surprise to us as it doubtless will be to thousands of business teachers.

## WRITING AS DONE IN EXPRESS OFFICES.

THIS IS THE ARTICLE APPROVED IN THAT LINE OF WORK AS GOOD BUSINESS WRITING.

*Received of A. M. Martin*

*One package, value unknown.*

*Received of A. M. Martin*

*One package value unknown*

*Received of A. M. Martin*

*One package value unknown.*

WRITTEN BY CLERKS IN EMPLOY OF NATIONAL EXPRESS COMPANY, NEW YORK.

*Received of A. M. Martin*

*One package, value unknown.*

*Received of A. M. Martin*

*one package, value unknown*

*Received of A. M. Martin, One package,*

*Value unknown.*

*Received of A. M. Martin,*

*one package, value unknown!*

WRITTEN BY CLERKS IN EMPLOY OF AMERICAN EXPRESS COMPANY, NEW YORK.

*Received of A. M. Martin*

*one package value unknown!*

*Received of A. M. Martin*

*One package value unknown!*

*Received of A. M. Martin one*

*package value unknown.*

WRITTEN BY CLERKS IN EMPLOY OF WELLS, FARGO & CO.'S EXPRESS, NEW YORK.

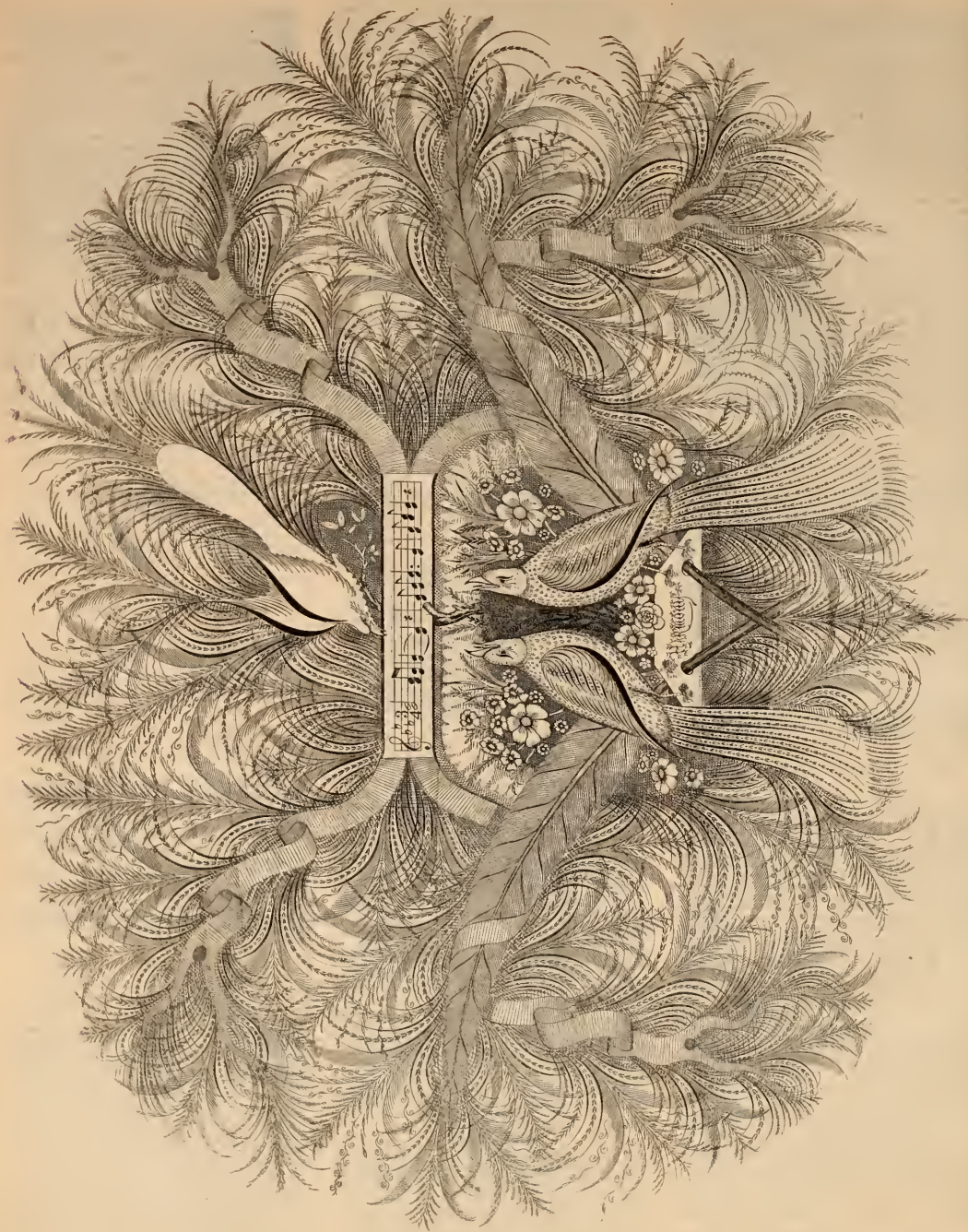












THE MAN'S LEISURE HOUR.

By F. F. WILDISH, METROPOLITAN BUSINESS COLLEGE, DALLAS, TEXAS.







chines in good order. Proprietor expects to engage in editorial work, hence will sell very cheap. If you want a bargain, correspond with "EDITOR," care PENMAN'S ART JOURNAL.

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## PREMIUMS.

Our new stick pin is the biggest premium hit we have made for years. The ink on the Dec. Journal sat, was barely dry before, a new order for those pins had to be placed with the manufacturers. Now we are ready for you again.

### A Beautiful Stick Pin.

THE JOURNAL has had specially made, factured from its own design and is equally appropriate for young and old, lady and gentleman. It may be worn in the scarf, on the coat, vest or dress and is suitable to all conditions and for all occasions. The cut given here-with is about actual size. We selected the pen as being the most suitable emblem for penmen, teachers, book-keepers, stenographers, clerks and all who have to use the pen, and we have made use of the quill pen because it gives opportunity for the most artistic handling. It will be a sort of pass word for its wearer and will serve to introduce him to the wide-spread brotherhood and sisterhood who wear it. We hope that every subscriber will become a wearer of the pin.

The SILVER PIN has the quill of solid sterling silver, and the stick pin part of German silver.

The GOLD PIN is Gold, Karat, except the stick part, which is German silver, gold plated.

For one dollar we will send THE JOURNAL for one year, and the solid GOLD PIN.

For one dollar and fifty cents we will enter one sub., new or renewal, and send SOLID GOLD PIN as premium.

For two dollars we will send two copies of THE JOURNAL (to different addresses, if desired), for one year, and the solid GOLD PIN. Or we will send THE JOURNAL for two years and the solid gold pin.

Or, for those desiring to be placed on our permanent list for two years, we will send the solid gold pin as premium for a renewal of \$1.50 now, the other dollar to be remitted at end of first subscription extended and thus avail themselves of this offer at once. A jeweler would charge at least \$1.50 for the gold pin.

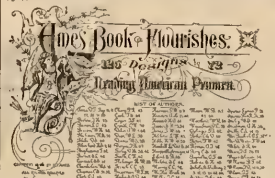
### Works of Instruction in Penmanship.

**Ames' Guide to Self-Instruction in Practical and Artistic Penmanship.** This useful book is what its name implies. For each copy on the *Guide* will be sent full bound in cloth. The regular premium has heavy paper binding. Price when sent other-

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**Ames' Copy-Slips for Self-Instruction in Practical Penmanship.** This covers about the same ground as the *Guide*, but instead of being in book form it is composed of movable slips progressively arranged and convenient for practice. Full instructions accompany the slips, and the whole is inclosed in a neat envelope. This work also has had a very large sale independently of its use as premium at 50 cents a set. The "Copy-slips" will be sent as prem. for one sub. (\$1).

**The Lord's Prayer** (size 19 x 24 inches); **Flourished Eagle** (24 x 32); **Flourished Star** (24 x 32); **Centennial Picture of Progress** (24 x 32); **Grant Memorial** (22 x 34); **Garfield Memorial** (18 x 24); **Grant and Lincoln Eulogy** (24 x 30); **Marriage Certificate** (18 x 22); **Family Record** (18 x 22). (Of the above beautiful and elaborate pen designs (lithographed) sent as prem. for one sub. (\$1).



Microscopic fac-simile of Title Page. Size of book, 8½ x 11½. Price, heavy manilla binding, \$1; cloth, with gold stamp, \$1.50.

No penmanship publication ever printed has had a more enthusiastic reception than *Ames' Book of Flourishes*. It gives 125 beautiful designs, delicately printed on superior paper, most of them masterpieces, by 72 of the world's leading penmen. No such collection could be procured outside this book for \$10. We will send the book in manilla binding as premium for one sub., and 10 cents extra (\$1.10). For two subs. (\$2) we will send it and any of the premiums announced above for one subscriber.

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In order to give every earnest and ambitious student a chance to be a regular Journal subscriber in his own right, not a sponger on the bounty of others, we make a very liberal reduction for clubs, as follows:

# THE BUSINESS JOURNAL

MONTHLY: ONE YEAR \$1. ONE NUMBER 10 CTS. NEW YORK, JANUARY, 1895. AMES & ROLLINSON CO.

"But yet the pity of it, lago! O, lago! The pity of it."—And the shame.

What do you think of the story of a business man's quest for a competent amanuensis, told in detail in the *January Business Journal*? Shameful? Outrageous? Points a good moral? Should have been suppressed? That's according to how one looks at such things. All these views and many more have been taken by correspondents. By the way, you want to see the *February Business Journal* for the views of teachers and business men. If you are professionally interested, you want to submit your own ideas.



The price of THE BUSINESS JOURNAL is \$1 a year, 10 cents for a single number. There will be no exchanges, no free list, no reduction for clubs and no premiums, except that a special combination price of \$1.50 a year will be made for our two papers, subscriptions to run concurrently. If you are already a subscriber for THE PENMAN'S ART JOURNAL, for instance, with six months to run, we should enter your sub. for THE BUSINESS JOURNAL for nine months (three less than a year) and extend your P. A. J. sub. three months, so that the two subs. would expire at the same time.

Those who are subscribers for THE PENMAN'S ART JOURNAL may have the new paper by paying the difference. If you are on our Permanent or Professional List, this would be only 50 cents extra. If you are a club subscriber, the proper amount would be the difference between what you paid and \$1.50, and you wish to be entered on our Permanent List, with the understanding that your renewal for the two papers will be sent at \$1.50. In that case—and only in that case—50 cents extra will suffice.

We promised an edition of 5,000 copies of THE BUSINESS JOURNAL to start with. The actual edition was 6,000 copies.

Ames & Rollinson Co., 202 Broadway, New York.

Two subs., \$1.20; three subs., \$1.65; four and more, 50 cents each.

### To Club Subscribers.

If you have been a club subscriber for the past year and think that THE JOURNAL would be worth a dollar to you the coming year, we shall be pleased to have your renewal on that basis. If you can't afford that sum, your subscription may be sent through our nearest agent at the clubbing rate.

If there is no agent convenient, write us at once, stating the fact and inclosing 60 cents for your renewal. We mean to have an active, capable agent not only in every school but in every community. If there is one of this kind near you, you must know it; if not, *Ames* should be, and it may be your opportunity to get the paper for yourself and friends at the reduced clubbing rate.

This offer is an experiment with us, the purpose being to establish new agencies, and should be taken advantage of at once.

In no case do we authorize or will we countenance interference with a present capable agent.

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J. Briley



DRAWN BY J. F. BRILEY FROM PAINTING BY LOUIS WAIN

## QUEER

What reasons are given by some shorthand publishers in favor of introducing their systems. Quicrest of all, perhaps, the moss back claim that "Ours is best because it has not been revised for over thirty years!"

What a thing to conjure by in dealing with the live schools of to-day! Thirty years ago there were only one or two business colleges in America that made a feature of teaching shorthand. To-day, THE JOURNAL tells us, shorthand is taught in nearly all of the 1500 such colleges in the U. S. and Canada—and the rest are coming to it.

## Day's Complete Shorthand Manual

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Embodies the science of shorthand writing brought strictly down to date. It preserves what is good in the old systems plus additions and emendations suggested by the experience of eminent practitioners of our time. It is built to do the business of to-day. The Live Schools—the Live Writers—are coming to it.

IT IS THE VERY BEST SHORTHAND BOOK THAT HAS EVER YET BEEN MADE.

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Every shorthand teacher, writer and school proprietor will be interested in the main article in THE BUSINESS JOURNAL for January. Send 10 cts. for copy.

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Speed for practical work with 6 to 12 weeks' study.

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—A TREATISE ON—

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BY SAMUEL C. DUNHAM.

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The text was produced on a No. 2 Remington typewriter and then photo-lithographed in the highest style of the art. The only book ever produced entirely on the typewriter.

Twenty-nine pages of beautiful shorthand, consisting of an original contribution from every official stenographer in both Houses of Congress—thirteen in all—and other stenographers of national reputation, and fac-simile reporting notes of three of the leading court stenographers in the country, accompanied by a key. The contributions were specially prepared for this work, and are written in the shorthand of their authors.

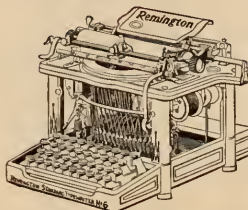
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*W. J. Parks* Dixon, Ill.  
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By learning how to write with a Knife. Send 50c, and I will send you lessons, so that you will be able to write beautiful cards with a knife or make beautiful designs. You can earn from \$1 to \$10 a day at it. I am the originator of the Art of "Cantrigraphy." Offer \$10 to any person that can do work equal to mine and let D. T. Ames be the Judge. Initiators send 50c and let me show you how little you know of a beautiful art. A sample sent for 10c. In stamps.

**G. MILKMAN,**  
 Principal Pawtucket Business College.  
 Pawtucket, R. I.

Records to all my friends in the U. S. and Europe, who have known me for years as "The King of the Knife."

**See Here!** Have you tried my new "Artists'" or Diamond Glass Ink? If you have not, then you don't know what you have missed. I will sell you six good sized bottles for \$1.

4-12 **B. M. WORTHINGTON,**  
 65 North Clark Street, CHICAGO, ILL.

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All eyes are on Atlanta! The coming Atlanta Exposition (Sept. 1st to Dec. 31st, 1895) will be one of the greatest events of the nineteenth century. Business is already improving rapidly, and at present we are unable to supply the demand for bookkeepers, stenographers and office assistants. Young people should enter this college at once and prepare themselves to meet the increased demand.

Atlanta has the finest climate in America, and to-day she is the commercial capital of the South.

The principals of our departments are Northern men, and young people from the North are made welcome. Our patronage extends from Toronto, Ont., to Bartow, Fla. Special attention is given to mathematics, English, penmanship, expert book-keeping and stenography and the preparation of commercial teachers. The banking and office departments are practical and complete. Benn Pitman system of shorthand is taught.

Write for Catalogue and further information and refer to THE PENMAN'S ART JOURNAL.

Address THE ATLANTA BUSINESS COLLEGE, Atlanta, Ga.

References: Judge Dorsey and The Merchants' Bank, this city.

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By L. M. KELCHNER,

Is the best systematically graded, most comprehensive and complete Compendium published on the subject. The work is photo-engraved from pen written copies, and it is especially prepared for students and teachers' use where a plain, rapid and practical style of penmanship is desired.

The work contains 42 plates of copies 9 lines to the plate, size, 3 x 9 inches, and is so arranged that any plate can be brought in the top for convenience.  
 No teacher or student can afford to be without a copy. The book of copies for the present will be mailed for 75 cents. Address all orders to L. M. KELCHNER, Des Moines, Iowa.

P. S.—The book of instruction is just in preparation.

I present below a few of the many testimonials I have received regarding the work:

We do not hesitate to say that you have succeeded in getting out by far the best photo-engraved work on business penmanship yet published. It should have a large sale.  
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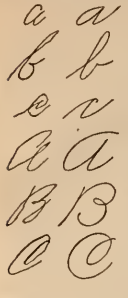
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A Monthly Journal of Penmanship and Practical Education.

D. T. Aves, Editor-in-Chief.  
W. J. Kinsley, Managing Editor.

NEW YORK, MARCH, 1895.

NINETEENTH YEAR.  
10 CENTS A COPY.

## LESSONS IN RAPID BUSINESS WRITING.

BY L. M. THORNBURGH, EVANSVILLE, IND.

No. 4.

23.—Since the lessons thus far are within the ability of even the poorest writer with the cradest ideas, and every exercise so designed as to admit of a high rate of speed without serious injury to the form, I trust you have applied yourself faithfully and are in a condition to take up the additional lesson to advantage.

26.—The capital *D* belongs to the first group of capitals. The letter in the combination is as easy as the letter singly. Avoid tendency to slant letter too much by making first part a straight line; jump up on this line for loop and drop back again to base line. This will give the letter two places of rest on the base. If well located a high rate of speed may be made. You have already had the letters in No. 14, therefore

appear between the two parts of *N*, a slight pause at the base line will destroy the influence and remedy the defect. Just as soon as your *N*'s and *M*'s are in good shape join them to small letters in words as in lines 4 and 6.

A careful, detailed study, such as should be given every form before practice, of large and small *N*,

fair idea of what can be done at a rate of from eight to nine strokes per second by students after from four to six months' practice. The four months' students can go above nine per second, while the six months' students can reach a speed of eleven strokes with every figure perfectly legible. The following key gives the speed made on each figure: A. R., 184 ones and naughts per minute, 144 fours 126 nines; A. B., 172 ones and naughts, 138 fours, 110 ones

*Handwritten practice lines for N and M, showing speed and legibility.*

and large and small *U* combination as per cuts 17 and 18, will enable you to see how much of other letters they contain.

Beginning and Ending Strokes.

28.—The beginning and ending, as well as the proper union of lines, are of the utmost importance.

E. M., 220 ones, naughts, 106 first nine, 128 second nine; F. E., 190 ones, naughts, 128 fours, 120 nines.

*Handwritten practice lines for E, M, F, and E, showing speed and legibility.*

## Criticism and Answer Column.

Send all specimens and communications intended for this column to L. M. Thornburgh, care of Spencerian Business College, Evansville, Ind.

H. A. H., St. Louis—Hold on, my boy. You can't get it that way. You must not handle a good thing in a bad way. A caterpillar can work himself over surface faster than you move. Time is too precious to be wasted in this manner. You are using finger movement with hand resting at the wrist. Get off that coat and tight under-clothing. Look at your arm. Close your hand and move out as though you were mad.

B. B. H., Philadelphia, Pa.—What would you do for a boy who doesn't practice the exercises? A. I certainly would have him do something for me and that something would be a page of compact ovals every day until he reaches a grade of at least 85. I would then have him to apply his arm movement in a time drill to the capitals O and C. From this on he must raise his grade on every plate of exercises as they are outlined in THE JOURNAL.

Miss A. L. G., Denver, Col.—Can the average pupil, the poor writer, in a business college taking the full course, get a good business hand in six months' time? Yes, ma'am, if he has the right kind of teacher—one with a level head and a fixed heart. I might add, that some average pupil should have from nine to twelve months' time for preparing for the duties of business life such as they are to-day.

Teacher, Milwaukee.—Ovals and other pages of students' writing grading above 80 will be sent you for 10 cents a page. The ink I furnish is a dead black and the best to be had.

County Superintendent, Iowa.—Yes, you can learn to write from my method. You may be on the "shady side" of life, but no matter so long as your nervous system has never been poisoned by tobacco and alcohol. Spend a good deal of time on plates 1 and 3. Send in your work once a month. Twenty-five cents insures a personal criticism and advice by letters. The ink is the best made, and will not freeze.

L. M. B., Macon.—It would require too much space here and too much time by letter to reply to all your questions.

*Handwritten practice lines for U and M, showing speed and legibility.*

NOTE.—Such illustrations as given in exercises, Nos. 17 and 18, are for study and not for practice.

The cut of student's figures was made up from pages written during our regular speed drills, and gives one a

*Handwritten practice lines for U and M, showing speed and legibility.*

*Handwritten practice lines for G, O, C, U, L, and A, showing speed and legibility.*

your practice of alternating capital letters with small letters will be found as interesting as it is beneficial. The approach from *C* to *u* is such as to again force good up curves in *u* while the long up curve is in fair position for all loop letters. Do not rush headlong from capital to small letters and cripple them,

Guard well against tendency to widen space too much between down strokes, as such always weakens the letters in both union and spacing. If we wish to get the most out of future lessons, master these two exercises, together with capitals *N* and *U*, and words in Plate 12, February number. In these

*Handwritten practice lines for O, N, M, and words, showing speed and legibility.*

neither should you go so slow as to deaden the effect. The same rate of speed should be maintained throughout. Keep your mind ahead of your pen. Forty *Coo's* or 50 *Cu's* in combination per minute will enable you to make slight pause at the top of *C* which may be necessary to secure an angular joining.

you are laying bed rock in the structure of penmanship.

Review Hints.

29.—In reviewing previous lessons endeavor to increase your rate of speed on each capital, word and figure. Tests of from 10 to 30 minutes on each

*Handwritten practice lines for U and words, showing speed and legibility.*

The Second Group of Capitals.

27.—We now come to the second group of capitals which requires a change in muscular action. Make the necessary preparation by returning to Plate 1, December number of THE JOURNAL. Reverse movement by beginning on the left side of ovals and make up strokes first instead of down strokes. With this exception the same instruction applies as was given for direct ovals. Let your page work consist of Plates Nos. 1, 6 and 9. Stay right with these exercises until regularity and ease are the results. From these we go to line one, No. 15, and when ovals are uniform as to size, shape, spacing, etc., it would be well to review Plate 9 in connection with line two, No. 15; also enlarge exercise line three, Plate 11. If your practice up to this point has been well done, the *N* and *M* should be easy; 60 *N*'s per minute is fair speed until the letter is well set in the arm. If large loops, sufficient to endanger legibility, should

will give you excellent results. If this speed practice alternated with the exercises for forcing good union and spacing be kept up all through your course of training, your writing need never "go to pieces" when put to the test in the office and counting room.

*Handwritten practice lines for U and M, showing speed and legibility.*

Read Mr. Park's talks on itinerant teaching in the 1893 JOURNALS. Never, never prefix "Prof." to your signature. It leads me to think you are not a good one. Do not abbreviate the word respectfully.





In these hard times, your readers of failures and misfortunes may like a change and be pleased to learn of a way that any industrious person can make money. I am plating and replating jewelry, watches, knives, forks, spoons, etc. I made \$17 last week and \$13 in four and one-half days of this week. I think this good for a boy. I bought my machine from H. F. Delno & Co. of Columbus, Ohio, for \$5. Any one can get circulars by writing to them. If this passes the waste basket I will write again. A BOY READER.



# Pennmanship and Drawing For Public and Graded Schools.

## LESSONS IN WRITING FOR UNGRADED SCHOOLS.

BY F. M. WALLACE, STERLING, ILLINOIS.

No. 2.

(INITIAL MADE IN JOURNAL OFFICE.)

How to Start—Taking Specimens.



EQUIRE each pupil who can write, to prepare a specimen for your scrap book, thus:

On the first ruled line furthest from the top, beginning near the middle length of the line, write the name of the school, or your post office, name of State, month, day of the month and year.

On the second line have the student write: "This is a specimen of my writing." On the third line, near the right side, the pupil should sign his name.

Pass to each student, take up the sheet having his specimen and lay it on your desk.

At your leisure trim them to a uniform width, say two inches, and paste them in a scrap book in alphabetical order, leaving a blank space after each specimen, so that another one may be pasted in that space, for comparison, later.

Any large flat book, with alternate leaves removed, will answer for a scrap book, if you do not care to purchase one for that purpose.

### Preliminary Drill—Position.

Having secured the specimens and having laid them aside, give the students a drill in taking the correct position for writing, thus: The top of each desk being cleared of everything except paper, the pupil will sit facing his desk, resting both arms on the desk, and at nearly right angles to each other, the left hand being above the base or ruled line on the paper when it is in use, fingers extended but not spread, and palm and fingers resting lightly on the paper to keep it in place, the right arm being so placed that the elbow shall be off the front edge of the desk from one to two inches, and a few inches from the pupil's side, the weight of the arm being sustained by the muscles, as near the edge of the desk as possible, both feet flat on the floor, the left foot slightly in front of the right foot, the body inclining forward from the hips—hygiene makes this important—the shoulders being level, the head inclined a little directly to the front.

Drill on the above from one to three minutes, and repeat at each succeeding lesson until all assume it without being told to do so.

### Movement Develops.

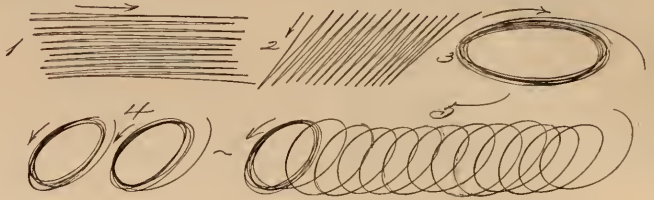
The students being in position for writing, take your position to the left in front of the school, turn a little to the right, so that you can easily see about all the students, and holding a geography or board (see last number of THE JOURNAL) in your left hand and elevated at an angle of about 45 degrees, see that each student carefully observes what you do. Now rest your right arm on the geography (we will presume that is what you will use, it being "so handy"), with your elbow off the edge one or two inches, the wrist being about three fourths of an inch from the surface, open and shut your hand slowly and tightly, being particular not to lift the hand from a straight line with your wrist. The students will notice the swelling of your arm near the elbow.

Face the class and have them try it, gradually increasing the speed, while you count in a low distinct full voice, "open," "shut," "open," "shut," and then "one," "two," etc. All hands must move in unison.

Next, take your position as before, have all observe you, and closing your right hand tight, swing the hand to and from you, counting "left," "right," "left," "right," or "one," "two," etc. The arm must not slide. Keep the arm from the elbow straight, the closed hand almost rubbing the geography. Now have the students try it, swinging the hand as far as possible. Do not permit shaky, unsteady or irregular movements, nor must the arm slide on the desk.

Count, as indicated, and endeavor to have all the hands move the same way at the same time.

Pupils under ten or twelve years old should be



BY F. M. WALLACE, ACCOMPANYING WRITING LESSON.

allowed to swing the arm from the shoulder, since the muscles of their arms below the elbow are not sufficiently developed to practice as the older pupils must be required to do.

Next, the teacher will take his position, close the hand and push and pull it as far as he can without the arm slipping, being careful that the arm moves in and out of the sleeve, counting thus: "up," "down," "up," "down," or "one," "two," etc. Have the school count aloud, you leading. Now the students will try it, all counting aloud, in a low, distinct tone. Repeat, with the hand open, keeping it near the surface of the desk.

### Counting and Illustrating the Exercises.

Teacher in position. Illustrate No. 3 first with closed hand, counting "one" on every under part

for each rotation. School try it. Repeat, hand open, fingers extended, almost touching the desk. Teacher illustrates No. 4, counting "one" for each downward stroke. Practice work by the school.

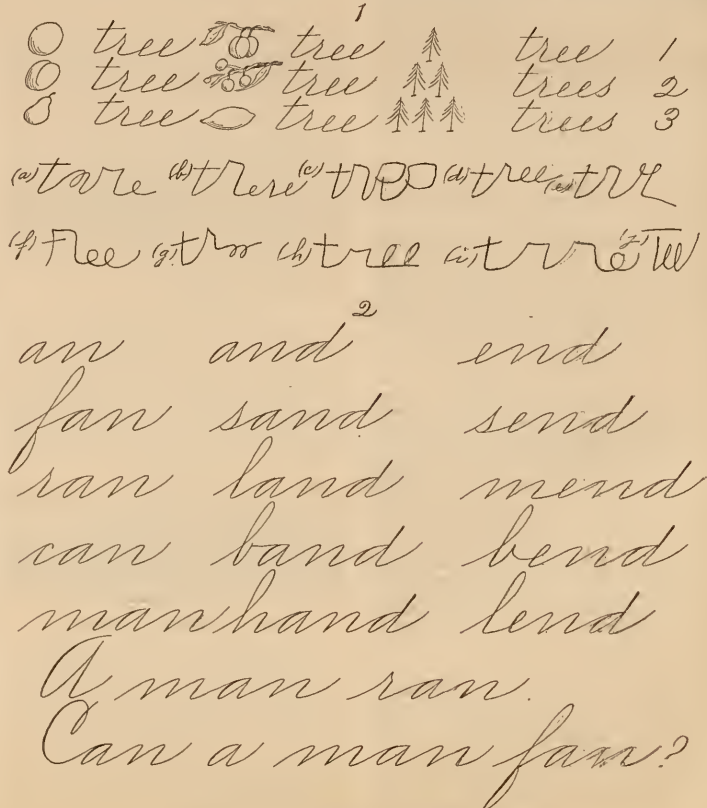
Take the different exercises and illustrate them, then require practice by the school, as needed. Make No. 1 on blackboard, then show from "position" how to practice it with dry pen and pencil.

Pupils using pens will practice with dry pens, placing from ten to twelve sheets of paper under the one on which the pen glides.

### Pen-Holding.

At this point, teach how to get the pen properly in the hand, thus:

Place the holder at rest over the right ear, the pen pointing to the front and "right side up with care."



Tell the student to take it down. Generally the pen holder will be taken down in excellent position for writing.

Teacher will, of course, illustrate this several times before requiring it of the pupils. Repeat as often as necessary.

Children using pencils will hold them thus. The teacher illustrating: "Suspend the hand over the paper (or slate), spread the fingers slightly, then put the pencil between the last two fingers so that the end of the thumb and the first finger will meet on top of the pencil from one-half to three-fourths of an inch from the writing point, grasp it firmly with the second and third fingers, turn the little finger well under the hand and keep that finger perfectly passive."

*Dry Pen Practice.*

Practice the movements, commencing with No. 1, without ink on the pens, and have pencils reversed, so that there will be no lines made. Pens must not make a scratching sound.

Repeat, using ink, working for free and regular movements, and keeping in mind that light lines are one of the first essentials; therefore, work without shading the strokes. Use as many of these drills each day as may be adapted to your school's need.

*Materials.*

Have every pupil supplied with the necessary material, before giving the first lesson, and see that the supply does not become exhausted.

Each pupil's paper should be kept in a paper sack, of proper size, with his name on the sack. At the close of the lesson, all the paper not used in that lesson should be carefully put into the sack, together with the penholder or pencil, and then they should all be taken up and placed in the teacher's desk. This will prevent any attempt to scribble during the day, will prevent waste of paper, will tend to keep it from getting soiled, and will avoid disputes as to ownership, etc. Small children may act as monitors to take up the sacks and distribute them at the time for the next day's lesson. Take up and distribute the ink in the same way. By pasting the owner's name on his bottle of ink, possible friction among students as to ownership, etc., will be frustrated.

*Daily Specimen Exhibit.*

The written paper containing all the work of each pupil should be collected by the teacher, about a half-dozen sheets of the best work, and one or two of the poorest, pasted together and hung up in a conspicuous place for inspection.

See that each student is represented at different times. As these papers are intended for visitors to examine, pupils will endeavor to excel so that they may secure compliments concerning their writing.

Do the above named work at each and every lesson. Before commencing to practice the work of the day, always have each student write his name at the left on the first ruled line, the date at the right. When the page is filled, turn the paper over, and write the name and date as before, then practice the lesson.

Each student should have from ten to twelve sheets of paper under the one on which he is writing. When the page is about half filled, push the top sheet of paper from the body and pull the others toward you. This will permit the third and fourth fingers to glide on the paper which has been pulled down instead of moving on the desk, and it will be found that the hand will move much easier than when the fingers are on the surface of the desk.

The hand should not be carried more than one-third the distance across the paper before stopping. Move the paper to the left, about two inches, then write half the remaining distance, move the paper again to the left two inches, and finish the line. Now move the paper to the right, four inches, being careful to have it in proper position to begin a new line. These directions should be rigidly adhered to at each and every lesson.

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I can fan a man.  
at fat ate  
rat hat late  
bat mat gate  
cat sat mate  
A cat ate a fat bat  
A rat sat on a mat  
A fat cat ate a bat  
the thin with  
them then both  
them than bath

BY D. W. HOFF, ACCOMPANYING WRITING LESSON.

**Methods of Teaching Penmanship in Graded Schools.**

BY D. W. HOFF—ADAPTED TO ANY SYSTEM.

**Article 16.**

*First Lessons in Writing for "The Babies."*



Older readers of THE JOURNAL may recall an article by the writer touching the work of this same grade which appeared in the columns of THE JOURNAL some months ago. If so, do not conclude that he has changed his mind, but rather that the CONDITIONS under which the present plan is being carried out are different.

Instead of being compelled to use slates and do an excessive amount of written language work even during the first year of school (the conditions under which the former article was written), we are more fortunate now as to conditions, in that we use slates for no purpose whatever, not even for number work, in any grade whatever, while only a limited amount of written work is required in grades one and two.

*The Plan in Brief.*

First, the child is led to talk about something. Second, the symbol standing for that something is written upon the board. Third, the child's attention is drawn to that "picture of its name" (the written word) in such a way as to photograph it in his mind. Fourth, he attempts to reproduce the picture. Finally, after having learned to write a few words he is allowed to write a "literal story" (a sentence composed of those words).

Any progressive primary teacher knows full well how well children love to talk. They, like we

grown-up children, like best to talk of things belonging to our own little world, yet how eagerly do they grasp new objects and words to add thereto.

If possible, they derive even greater pleasure from a twofold means of expressing thought—viz., speaking and writing, or speaking and drawing, or from all three combined. First, they may tell what they have observed. Second, they may draw the picture, and finally, they may "write a story" about it. When they can do this they are happy indeed.

*Getting the Mental Copy.*

The process by which a child accumulates a stock of words with which to tell his stories to the eye is very simple indeed and not wholly new to the primary teacher of the present.

First, he is sent to the window to take observations. The teacher next asks what he has seen. The reply may be "A tree." "Very well," remarks the teacher. "Now see me make a picture of its name." As the word tree is being written upon the board the attention of the class is called to the rate of execution. Then children are questioned as to what kind of trees they have seen. Each time the teacher repeats after the pupil, "A peach tree," "An apple tree," "An orange tree," etc., giving special emphasis to the word tree, also writing the word tree again and again to push the impression deeply into their minds.

At first, nothing is said concerning the individual letters, the object being to photograph the word as the unit in the child's mind.

After a dozen or more kinds of trees have been named and the word tree has been written as many times, the teacher asks: "Who can write it for me?" or, "Who can make me a picture of a tree's name?"

A miniature forest of little arms topped with open



palms and spreading fingers, that wave from side to side not unlike the trees about which they are so eager to talk, are thrust ceilingward. They are sent to the board. They are told to look again, carefully, to see just how the picture looks, as you are going to rub it out. They are also told not to look at the work of their neighbors if they forget how a part of the picture looks, but to turn and see you make it again. This is to induce the child to really see for himself, and to prevent the damaging habit of copying the mistakes of others. Then, too, the mere copying, even of correct forms, is of little value when compared with that plan which teaches the child to make the copy his own mental property.

As soon as the class is set to work the teacher passes from pupil to pupil giving individual help. Should a pupil's production show that he has taken in but a portion of the picture, as shown by examples *f* and *j*, or that his concept is wholly bad, as seen in examples *a* or *c*, the matter is treated in the same way—viz., the work is erased without calling attention to its defects and the correct form again placed before him. When he has again exposed his mental philm to the correct form the copy is again removed and he makes a new trial. The object of this is to allow only the correct impression to take hold of his mind.

To aid him in getting a better picture the teacher may ask "Do you see these two little people (the *e*'s)? Are they just alike? Is this little fellow any taller (the *t*)?" etc.

Examples *d*, *e* and *g* show that the mind has conceived the nature of all the parts, but that their positions or relative sizes were not clearly photographed.

Examples *a*, *b* and *i* show the most distinct feature in the pupil's mental picture to be the duplication of parts, but that his impression was very indefinite as to selection or arrangement of the part to be repeated, or both.

How intensely interesting it is to thus watch the developing of the child mind. How readily some take impressions.

**Remark.**—All of the above mentioned examples from *a* to *j* are faithful reproductions from the work of a class of little people who were writing the word tree for the first time, and demonstrate what may reasonably be expected from first efforts. Before the lesson was over, however, every member of the class, with but one exception, could write the word again and again without error as to nature, number or arrangement of parts. The exception was not yet six years of age, and the drill lasted but fifteen minutes. The recitation was conducted as above described and by the regular teacher.

**Remark.**—Another way of introducing the word tree is to sketch an apple, orange or other fruit and to ask where they grow. See examples. Numbers may be taught at the same time if desired. See also sketch.

The pronoun *I* and the words *see* and *and* are easily learned. To these the pupil has but to add each new word as it is learned to form his "story." This is styled sentence building. Upon the same plan word building may be carried on, as already mentioned in article 11. Take, for example, such words as *at* and *an*, prefixing or suffixing other letters, using the old word as a foundation. The child has but to remember the old word and to learn the additions thereto. Or suppose you take the *th* combination and build out each way from it. See how many new words the child will learn to know and to write within a short time. As soon as the first few words are learned, sentences multiply very rapidly, and you are astonished to see how fluently their chalk talks.

The main spring of this plan—that incentive which arouses all the childish enthusiasm and activity, which alone can secure such success—is the INTEREST he takes in talking and writing his own little "stories."

As soon as a child learns to write the new word so that you know he has seen it all, then begins the pruning or molding process. His attention is more and more closely called to the details of construction, formation, proportion, &c., as a means of improving his mental copy.

#### Position of the Chalk.

Have children hold the chalk under the palm, and never permit it to be held as a pen, between the thumb and pen fingers. To permit this mal-position of the crayon is sure to result in the child touching his wrist to the board, thus effectually preventing the freedom of execution so desirable at the outset. Give them at least a half minute to keep stirring them up and urging them to write as fast as you do. You say "they can't do it," but you are mistaken. NOTHING is advocated in these lessons that has not been accomplished in the schools presided over by the writer at various times. No experiments are given here—only the results of such as have been tried and proven.

Should a pupil say "I can't," don't heed the statement, but still kindly urge him on, even though you are of like opinion, and you will soon be convinced that he can, within a reasonable time, write at a gait almost equal to your own. This habit is worth everything to him. Even the results will soon become more accurate as a result of the confidence which freedom inspires.



BLACKBOARD DRAWING, PUBLIC SCHOOLS, ACCOMPANYING LESSON BY LANGDON S. THOMPSON.

For the first two months the bulk of the work is done at the board. Then for a short time the pupil is allowed to use a lead pencil for his language work. At the middle of the first school year the pen is put into his hand. By this time the habit of writing rapidly has grown upon him, greatly facilitating his efforts with the pen.

And first, we will take up the subject of geography. In none of the common branches is illustrative sketching more useful in clarifying and enlarging the concepts of children concerning the outlines and the surface modeling of different countries. Where shall we begin? A beginning exercise ought to have two attributes or qualities. (1) It ought to be comparatively easy to execute, and (2) it ought to be elementary and fundamental to the subject. We find both these qualities in water.

Water in its three forms—a liquid, a gas and a solid, or rain, clouds and ice—has had a larger share in sculpturing the earth's surface into the forms in which we now find it than any other agency. There was a time when this earth was void and without form. It may have been rolled and wheeled through space for millions of years "before humanity was formed from its dust." But, at length, God commands this "tormented and trembling ball" to be carved and sculptured into its present form. But how has this been done? What are "the mighty forces that heave the bill and break the shore, and evermore make and break and work their will;" with its hills—

"Rock-ribbed and ancient as the sun, the vales  
Stretching in pensive quietness between;  
The venerable woods, rivers that move  
In majesty, and the complaining brooks  
That make the meadows green; and poured round all,  
Old ocean's gray and melancholy waste."

This has not been done by swift lightnings and

## ILLUSTRATIVE BLACKBOARD-SKETCHING FOR TEACHERS

BY LANGDON S. THOMPSON  
DIRECTOR OF ART EDUCATION, JERSEY CITY, N. J.

Practical Lessons.—III.

Plate IV.

WHILE the exercises of Plates I, II and III, previously given, are practical and useful in the highest degree, they have been placed at the beginning of the course, because they are so valuable in giving freedom of movement and the different methods of handling the chalk or crayon. On the supposition that this knowledge and skill are now somewhat available for other uses, we shall present a series of exercises more directly applicable to the common school branches of study.



huge thunderbolts, but by the dropping and the pouring and the running and the freezing of water. By "teeth of glacier and weight of waves it was engraven and finished into its perfect form."

A little reflection will convince us that a large body of still water is not difficult to represent. Hence our first geography lesson, Fig. 1, shows us an open sea, or the ocean, when the water is comparatively quiet. In all open water scenes first draw a light horizontal line to represent the horizon. Continue to sketch light horizontal lines below the horizon line until the space to be used is evenly filled up. Sometimes the darker shade should be in the foreground and sometimes in the distance.

The horizontal lines described above may also be used to represent any level plain; but little devices or auxiliaries may be used to help out the imagination, as the rising sun and its reflection in the water or a seamer in the distance.

Fig. 2 still represents quiet water, with the device of a boat in the foreground, and the reflection of the sun. If desired, the clouds may be omitted until they are taken up as a separate lesson, some time in the future.

Fig. 3 represents the water as a smooth lake. Fig. 4 shows an open expanse into which at the left is projected a high peninsula; at the right are shown an atoll, or a coral reef, and an island. The transparency of the water is increased by the reflections of the peninsula, sun, etc. In drawing the lake, the atoll and the island, the foreshortening from front to

back will please read carefully, and follow strictly, these

#### Conditions.

The contest is open to all cities and towns in the United States and Canada.

Any one or all grades may be entered, from first to High School inclusive.

Send *best two* (only) specimens from each grade, and see that the name of the writer, school, grade, age, city and date is on each specimen. This is very important.

Put specimens from each grade together, and *fasten* all grades in one package, with name and address of supervisor on outside. This prevents loss or mixing.

The age qualifications are as follows: First, or lowest grade (if the numbers are reversed, as they are in some cities, the eighth will be the lowest) specimens must not be sent from students over seven years of age; 2d grade, 8 years; 3d, 9 years; 4th, 10 years; 5th, 11 years; 6th, 12 years; 7th, 13 years; 8th, 14 years; High School, 18 years. This will put all on an equal footing.

Each specimen must contain at least four different lines—not same line repeated four times.

All specimens must be written in **BLACK INK**.

Specimens to be in JOURNAL office not later than May 15, 1895.

It will facilitate matters if our friends will mark all letters and packages pertaining to this contest: "For Public School Contest." Also put any special instructions or information on the package itself (and not on wrapper or in a letter).

#### The Prizes.

The prize certificates are handsomely lithographed especially for these contests and state, over the signatures of the judges, that they are awarded for best (or second best) specimens of writing in that particular grade, in a national contest.

Two certificates are awarded for each grade, a first and a second; this will make a total of 18 certificates.

A special certificate will be given to the supervisor whose students secure the greatest number of certificates.

We trust that every city or town employing a special teacher or supervisor will enter the contest. Whether prizes are won or not, the effort put forth is beneficial to both students and teacher. Let us hear of the preparations for the battle all along the line.

### FRATERNAL NOTES.

—G. A. Transue, prin. of the Pottsville, Pa., Free Com'l School, believes in good writing, and backs up his belief by having many of his students subscribe for *THE JOURNAL*.

—I. S. Preston, for many years located in Brooklyn, and recently Sup'r at Medford, Mass., is now assisting Mr. French in his Evening High School writing classes in Boston.

—From the Akron, Ohio, *Beacon and Republican*, we clip the following: Prof. James O. Wise has been granted a life certificate to teach bookkeeping by the Ohio Board of Examiners. This is the first special life certificate in this branch ever granted in Ohio. The examination continued during four days. Professor Wise now has life certificates in his three specialties, bookkeeping, penmanship and drawing.

—Miss Emma Byrne is in charge of the writing of Selma, Ala., public schools. She is bound to succeed, because she is enthusiastic and starts right—by subscribing for *THE JOURNAL*.

—In a recent letter received from A. H. Steadman, the new Supervisor at Toledo, O., he says:

"I find public school work to be admirably adapted to my wants and my ideas. I have a good idea here with every prospect of making a grand success of the work. The writing has been neglected in our public schools and is in very bad condition, but our teachers, I am glad to say, are already very much interested and willing to lend me all the assistance I desire."

"Much of the success I have attained in penmanship I credit to the enthusiasm imparted to me by reading your great excellent JOURNAL. I have been a subscriber for this paper almost from the time it was first started. I would not think of missing a number."

#### Public School Work.

—From E. E. Utterback, Supr. Writing, Salina, Kan., we have received several hundred samples of the writing of the second and eighth grades. It is all good, most of it excellent, and proves once more what we have always claimed—that students in the public schools, as well as business college students, can be taught to write a business hand. The writing of the older and more advanced students, presented in these specimens, is first-class, rapid business writing. Mr. Utterback has good ideas, and that he puts them into practice is evidenced by the samples in question.

—Supr. O. W. Nottingham, Van Wert, O., sends a big

package of samples of writing of the pupils in his third to eighth grade inclusive and the High School. Mr. Nottingham is a successful teacher, and we had occasion before to comment on the uniform excellence of his students' writing. These specimens confirm our good opinion. They equal the work of the Coldwater, Mich. (where Mr. N. is also Supr.), in everything except freedom of movement. If a coarser pen were used it would make the writing more business-like. Among the best writers are: Olga Burgoon, Gertrude Longworth, Norma Hiestand, Clifford Jones, Mabel Rice, Henry Stang, Mary Longworth, Villa Grenanier, Margaret Dippery, Dollie Berry and Emma Wilcox.

#### Well-Known Supervisors.

R. F. MOORE.



Born in the early sixties and reared in the penman's nursery (the farm), R. F. Moore, the subject of this sketch, left his native county, Shelby, Ill., at the age of sixteen and located (if one who is constantly roving can be said to be located) in the land of cowboys, horned toads and tarantulas—Texas. On a cattle ranch he was initiated into the mystery of whole arm movement and egg shaped ovals with a larlet well balanced on the (hind) quarter deck of a bucking broncho. His first chirographic inspiration came from L. McInerney, next he graduated from the Ft. Worth, Tex., Business College. After some remarkable success in organizing classes in writing he was elected Supervisor of Writing in the Ft. Worth public schools, the first position of the kind in the State. Four years later he became principal of the Dallas Business College, which position he held for two years. He was elected principal of the commercial department of the Texas Normal College at Denton. He spent two years in the latter place and resigned to accept his present dual position, that of teacher of penmanship and drawing in the Hico, Texas, public schools, and Hico Normal College. Mr. Moore is an all-round penman and a good teacher and has thousands of successful students in the Lone Star State. Elsewhere in this issue will be found a specimen of his flourishing and a pencil drawing made by one of his students.

#### Journal's Public School Prize Competition.

By an inadvertence the ages of the students in the Nashville public schools were omitted from our announcement of the result of the contest. Here they are:

Rose Pringle, first year, first prize, age six.  
Golde Lee Tugendrich, second year, first prize, age seven.  
Ralph E. Bowden, third year, first prize, age nine.  
Robert Edward Jordan, fourth year, second prize, age thirteen.

Lillie Mae Kennedy, fifth year, second prize, age twelve.  
Ledaia Greer, eighth year, second prize, age fifteen.  
A. C. Webb, Supervisor of Writing and Drawing in the Nashville public schools, was awarded first premium for the largest number of pupils winning prize certificates.

TO THE EDITOR OF THE JOURNAL.

I would like to use your columns to invite teachers of writing in the public schools, anywhere, to exchange slips of their writing (by classes) with mine. This invitation is made merely to stimulate emulation in writing and thereby help to raise the standard of good writing in the public schools. This is truly to the Vertical enthusiasts.

Very truly,  
J. H. BACHTEKIRCHER,  
Supervisor of Penmanship, Public Schools, Lafayette, Ind.



PENCIL DRAWING BY PUPIL OF R. F. MOORE, HICO, TEX.  
PUBLIC SCHOOLS.

back should be carefully observed and represented. Beginners almost invariably draw such objects too wide, as compared with their length.

Fig. 7 represents a strait between two land projections, while Fig. 8 is the reverse, showing an isthmus between two water projections. Trees and other vegetation help to indicate the land. Notice the slight rippling of the waters near the shores. Fig. 9 shows low, flat bluffs and the wearing effect of water on some coasts. Notice that vertical lines are used in shading these bluffs. Such lines carry the eye upward and downward and help to give the idea of height.

#### A PUBLIC SCHOOL CONTEST.

The Journal's Prize Certificates for Best Writing from Each Grade.

[INITIAL MADE IN JOURNAL OFFICE.]



THE success in the past of the public school contests inaugurated by THE JOURNAL has encouraged us to offer certificates for the best and second best writers in each grade in American public schools, and a special certificate to the supervisor whose students secure the greatest number of prize certificates.

The supervisors and special teachers who desire to



# Vertical Writing

BY A. F. NEWLANDS, SUPERVISOR OF WRITING,  
KINGSTON, ONT.

## No. 3. Styles of Vertical Writing.

25.—We are now prepared to consider what style of vertical writing will make the best copy for practice to develop habits of free, legible writing. I do not refer to individual letter forms; they will be taken up separately later on, but to the general character of the writing copy. In discussing this question we must consider the probable conditions under which the writers will work when they leave school.

26.—Of those who use the pen a great deal, such as reporters, telegraph operators, bank clerks, accountants, store clerks, etc., how many, as a rule, are properly seated to allow the fleshy part of the right arm to rest on the edge of the desk with the writing lines at nearly right angles to the forearm as is demanded by the defenders of the old system as being absolutely necessary to free writing?

27.—A great part of the reporter's work is done with note book in hand on the street or on his knee at an interview.

28.—Several persons have lately been trying to excuse the telegrapher for doing his work with the arm free from his desk by claiming that his desk is too narrow to permit of his arm resting properly, but they forgot to explain why the desks were made so.

29.—Bank clerks and accountants who write to a great extent in books so large that they must be kept with the bottom parallel to the edge of the desk have little chance to write with the arms in the regulation position.

30.—Our great army of store clerks who make out their bills, checks and receipts at a counter not higher than their hips would have to perform some novel contortions to comply with the demands of the confident teacher of sloping writing and of the authors of some of the new vertical writing books.

## But 20 Per Cent. Write in School Position for Slant Writing.

31.—From recent observations I have come to the conclusion that during less than 20 per cent. of the writing time of the people of this continent outside of the schools, is the writing in a position to admit of that extensively exercised bunch of muscles near the elbow being placed on the edge of the desk to do its machine like work.

32.—Is it fair to the child then, may I ask, to train him throughout his school life for what he may seldom have a chance to do afterward and neglect that which is almost sure to be demanded of him during 80 per cent. of his writing time?

33.—In correspondence and in copying, where the regulation position may usually be possible, the typewriter has come in and is freeing the pen more and more from this too often drudgery.

## The Best Vertical Copy Writing.

34.—The best style of writing, then, for a copy, is one that will readily adapt itself to any possible position.

35.—One that may be written freely while standing at a low counter while using a box for a rest at a freight shed or without a rest with the book in the hand. One that may be written, with arm extended, at the top of a large account book or on the last line at the bottom.

36.—Such a style of writing is, we believe, the result of our experiments in the Kingston schools. Our children can write, not as machines, but as human beings, each endowed with individual constitution and intelligence.

37.—When we first introduced vertical writing into our schools we used Spencerian forms with their semi-angular turus, as shown in plate 1, and while the results were much more satisfactory than with the same forms on a slope, we soon found, through our experiments, that when using copies with very round turus similar to those in plate 2, improvement seem to come by leaps and bounds. In our smallest school we experimented with the style shown in plate 3, a style similar to which has been used in some parts of Germany, but we found in every case where we departed from the round, bold style, the

writing in the regular class exercises deteriorated, and the nearer we approached the style in plate 1 the worse the exercises appeared. In spite of all our preconceived notions, our system has grown to the style shown in plate 4, and now the regular class exercises are practically as well done as the writing in the copy books.

## Practical and Artistic.

38.—Many will of course declare the last named style clumsy and inartistic. But what does the artistic mean to the average person? It means that which they have been taught to consider correct. Printers and typefounders have for a long time been trained to consider the more uniform and exact the faces of type the more artistic the printed page. But they are coming to reconsider all this. They have abandoned the skeleton type and from the delicately smooth faces are going back to the old style, having discovered that the very irregularity they formerly thought objectionable really preserved the artistic appearance of the page.

39.—When speaking of the artistic, one turns, not to the work of those who are bound hand and foot by dogma, but to artists of international reputation who have given much attention to typography.

40.—When turning over the pages of a magazine recently I saw a *fac-simile* of the writing of Mr. Geo. Wharton Edwards, who stands at the head of American artist designers, and here, as usual, I found vertical letters with strong lines.

From "Huntner's Graphic Arts" I quote the following: "Besides harmony letters often exhibit

PLATE 1

*To judge of arts we must their objects know;  
And from the current to the spring we go."*

PLATE 2

*To judge of arts we must their objects know;  
And from the current to the spring we go."*

PLATE 3

*To judge of arts we must their objects know;  
And from the current to the spring we go."*

PLATE 4

*To judge of arts we must their objects know;  
And from the current to the spring we go."*

BY A. F. NEWLANDS, ILLUSTRATING HIS ACCOMPANYING LESSON.

marked artistic qualities of other kinds: some are picturesque and others severe, some are delicate and elegant, others sturdy and massive, qualities which are all to be found in the highest kind of painting and sculpture and which add immensely to the interest and variety of nature itself."

41.—The skeleton letters and mathematically exact forms, as shown in nearly all the copy books, are considered artistic mostly by Pen Artists (?) who spend a large part of their time flourishing all kinds of reptiles, birds and animals with a maze of lines decorated with all sorts of gingerbread work, and who attempt to improve their lettering by throwing impossible shades from them, and thereby violating one of the first principles of decorative art. Some have even gone so far as to throw what they call a ray shade from script letters. These are the persons who are most glibly about the artistic and the graceful, and set themselves up as leaders of taste in writing.

## What Constitutes Grace and Beauty in Writing?

42.—But to get right down to the bottom of the matter, what is it they consider so graceful and beautiful? Is it the fine line and shade of the script made by the engraver or by the penman who has spent a lifetime practicing forms he has never attempted to put to practical use? Or is it the ordinary every day work of the school pupil or graduate? Every time you will find it is either of the first two, and never do we hear them extolling the work in the school pupils' scribbles or of other ordinary school exercises. The copy books and compendiums printed with these so-called graceful hair line copies are like many illustrated catalogues we receive—the quality of the goods is all in the representation; we rarely see it in the actual thing.

43.—The large number of U. S. and Canadian visitors investigating this matter in our schools are never shown even the special writing books, but are

allowed to examine any of the regular work they choose, and all but one of the visitors so far has said that the work throughout was beautiful. This is where we want our beauty, not in the catalogue.

44.—Now I take it for granted that those who are interested enough to spend their time in reading these articles have already made tests on my former suggestions, and will make some on the different style of vertical writing given here.

45.—In the next number primary work will be illustrated.

## Writing as Taught in Public Schools of Leading American Cities.

Reports for The Penman's Art Journal from City Superintendents of Schools.

(INITIAL MADE IN JOURNAL OFFICE.)



RESPECTING the teaching of writing in American public schools, THE JOURNAL presents herewith its fifth installment of the poll of superintendents of schools. So many responses have been received to the questions submitted that it is impossible to give them as fast as received. We are selecting the replies from those who have the most pronounced opinions, who have tried vertical writing, and have given the subjects under discussion the most thought.

Below are the questions asked:

First.—Have you investigated the claims at vertical writing to any extent? If so, what is your opinion of it?

Second.—Has this style of penmanship been taught to any extent in your schools? If so, how long and with what results?

Third.—Are copy-books used generally in your schools? If so, on what degree of slant are the copies? (A specification of the books used will give us the desired information in this connection.) And is the general tendency of students to write more or less vertical than the copy?

Fort Smith, Ark.

1. Gave the subject some little attention at the World's Fair. With this caution an examination is inclined to believe the method has considerable merit.

2. No. Have been inclined to give the method a trial in one or more of our schools, but will determine this later.

3. National copy-books are used. With beginners especially the universal tendency is to write more vertically than the copy.

J. L. Holloway, Supt.

Faduac, Ky.

1. I have investigated some of the vertical writing and am of the opinion that it would be easier to make good writers with that system than with the old slanting one; that it is easier to read, and also much easier to see at a distance.

2. No. But I shall make an effort to introduce it.

3. Eclectic copy-books (529) are used from third to sixth grade inclusive. The tendency of the pupils, I find, is to write less vertical than the copy.

Geo. O. McBroom, Supt.

Hamilton, Ontario.

1. We have to some extent. As to legibility it is a vast improvement. This commends it highly for schools, especially in the lower grades. As to speed I am not yet in a position to speak with any degree of confidence as to relative merits of the two systems.

2. It has been tried as an experiment in all the classes of our second book grade. Copy-books are not used in this grade.

3. The vertical writing was introduced in the second grade, November or December, 1901. So far as I have heard very few of the teachers would willingly give it up.

The primary teachers say that with 80 or 90 per cent. of pupils beginning to write, the tendency is to write almost vertically.

W. H. Ballard, Inspector.





FRIENDS VISITING NEW YORK ARE CORDIALLY INVITED TO CALL AT OUR OFFICES AND SHOW-ROOMS AT 702 BROADWAY, NEW YORK (ONE DOOR FROM FULTON STREET), WHERE THEY MAY BE INTERESTED IN THE LARGEST AND FINEST DISPLAY OF PEN AND INK WORK IN THE WORLD

Two suits, \$1.20 suits, \$1.65; 4 or more suits, 50 cents each.

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Subscriptions are payable in advance, and cannot be entered upon a strict cash basis, and in no circumstances can we depart from this rule. We are dealing with thousands of people, and it is not only for their benefit, but for yours, not to say expensive, to keep track of a multitude of small accounts. Positively no deviation from this rule.

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AMES & ROLLINSON COMPANY, 202 BROADWAY, NEW YORK.

The greatest care is taken in entering subscriptions and addressing wrappers. In spite of this, mistakes will sometimes occur. Sometimes they arise from the address having been incorrectly given by the agent. Occasionally the mistake is ours. All these errors may be avoided if the subscriber will note the address of his paper and report immediately if it is in any respect defective.

The address of subscriptions may be changed as often as desired, but we should have a full month's advance notice, as the wrappers are addressed considerably in advance of publication. If you can't give us a month's notice, please have that issue of your paper forwarded. The remainder of the subscription may be sent direct to your new address.

Don't bother the agent about these matters. Nothing can be done until we get word about it, and you will save time and trouble by notifying us direct. We can't be responsible if these precautions are neglected.

Clubbing subscriptions received at a reduced rate are promptly cut off at the time of expiration. The margin would not justify sending bills, but a notice of expiration is given and we shall be glad to enter renewals. The reduced clubbing rate practically amounts to giving the first subscription at the cost of materials, the hope being that the subscriber will find the paper of sufficient value to justify his renewing at the regular rate.

This paragraph, marked with blue pencil indicates that your subscription has expired, and that we will be glad to have your renewal. Subscribers at \$1 are entitled to premium. Club subscribers at lower rate pay nothing. No better time to attend to it than this very day. I don't want to put your money to rest. If you have left school, all the more so. You can get a good touch with the best thinkers and writers and most successful practitioners in a branch that permeates every avenue of business and is an important factor in every day's work. We will let you see how you can get half so much for the money if we lose YOU. Write today. We will send you sample checks, orders, etc., payable to the publisher, AMES & TOLLINSON CO., 202 Broadway, New York.

OSOODBY'S NEW PHONETIC SHORTHAND MANUAL. Pub.  
by Williams & Rogers, Rochester, N. Y. Cloth,  
125 pp., with manual. Seventh edition. Price,  
\$1.25.

This book is a complete manual of Pitman's Phonography, with all the important improvements of the past thirty years, conducting the pupil from the simplest rudiments of the art to the briefest and most rapid style of writing. The plan of the book is entirely different from that of all other works on this subject. The rules are progressively arranged and have absolutely no exceptions, and the unnecessary and perplexing division of the subject into corresponding and reporting styles has been abandoned.

The book was prepared by William W. Osgoodby, and is the result of his experience of nearly forty years as a practical stenographer and teacher, thirty years of which time he has been the official reporter of the New York Supreme Court; for the past ten years he has conducted a large and successful shorthand school, in addition to his court work.

Six editions of the work have been issued, which is ample evidence of its merits and popularity. The present, or seventh edition, the preparation of which has occupied

more than a year of close study and labor, is the author's final revision. The work has been rewritten throughout, and is printed from entirely new plates. By a new process of engraving the exercises and illustrations present the most elegant specimens of shorthand work. In this edition of the work the reading exercises are given upon pages facing the rules, while copious and well arranged writing exercises are furnished, affording abundant range for selection by teachers for the varying needs of their pupils.

This little book contains over 204 of the more important questions in commercial law, with full and explicit answers to the same, arranged in convenient form for ready reference. The questions have been selected with great care, and they furnish an excellent medium to test students' knowledge of the subject.

**BOOKKEEPING PRACTICE GUIDE FOR BUSINESS PRACTICE  
DEPARTMENTS OF SCHOOLS AND COLLEGES. W.  
A. Ross, Proprietor Lynchburg, Va., Bus. Coll.,  
author and pub. Paper. 31 pp. Price. 50 cents**

Six sets of practical transactions, with instructions for manuscript and office work, make up this little book.

Part I. A to Breathlessly. By Benn Pitman and Jerome B. Howard. Pub. by the Phonographic Institute Company, Cincinnati, O. Paper, 48 pp. Sample price, 10 cents.

When completed, this book will include all the words in the English language which are not obsolete or ultra technical. The spelling, accentuation, pronunciation, capitalization, phonographic representation, grammalogues, reporting outlines, phrases, etc., are given.

This is the Nineteenth Annual Roll Call of THE JOURNAL'S Old Guard of Honor. We are proud to be able to say that

of the school which figure on the list below were reported in the *Journal* in the past 10 years. The *Journal* has been doing for the penmanship profession the very best thing it can do. It has been a constant reminder to us that we have never been claimed, to have the cheapest paper. The *Journal* costs from two to three times as much as other magazines, but it is worth the price. It has been a source of good things in penmanship. We do claim to give the very best penmanship articles in the world, regardless of expense, and our readers are entitled to expect nothing less. We are glad to hear that high-grade schools and high-grade teachers who recognize the value of the *Journal* are doing more of providing for it. Of course we have not always found this to be true, but, like others, have had our disappointments and surges. We are glad to hear that you are a whole-hearted supporter of the penmanship and business-teaching profession which we have enjoyed for many years. We are glad to hear that you are a whole-hearted supporter which covers its field more thoroughly, or has a more loyal, enthusiastic support from the teachers and workers in the field.

The last two years, especially the past year, will go down into history as a period of perhaps the severest commercial depression that our country has known, at least in our times. All classes of private schools dependent upon tuition receipts have felt this depression, and in many sections the schools have been closed, particularly hard hit. Nevertheless, THE JOURNAL has done its best to give the public a little larger than it was last year, and the number of clubs the present year shows a considerable advance over that of any previous season. In many cases the size of the clubs has been somewhat smaller than in other years, but we are highly gratified at the efforts of our friends, and now that the outlook is brighter, we are confident that the coming year, or the rest of this year is more than the club season.

We wish to give the fullest measure of credit to all the friends of **THE JOURNAL**—well-wishers of the Active sort—those who are not afraid of the little work necessary to introduce the paper to their students. These, indeed, are the friends that count. For whatever good there is to our profession in the maintenance of a paper like **THE PENMAN'S** or **JOURNAL**, they are in largest measure responsible, and we accord them the credit with pleasure. Thanks, kind friends, one and all).

The banner installment for '95 numbers 232 and comes from our excellent friend, L. M. Thornburgh, of the Spencerian B. Y., Evansville, Ind. The size of this club shows that Mr. Thornburgh is a man of wide acquaintance, and his friends repose great confidence in him when they take his advice in such large numbers to subscribe for THE JOURNAL. He rendered valuable assistance in securing this fine list by the aid of his friends, Messrs. J. H. B. and J. C. B. Thornburgh, associate principal Perry, W. B. C., and L. D. Thornburgh, artsville, Ind., all students of Mr. Thornburgh's. They seem to have absorbed some of his fire and push as well as a love for good writing and as a consequence for THE JOURNAL.

The next club in size, 134, came from C. H. Allard, of the Gem City B. C., Quincy, Ill. The interest in penmanship is kept way above par in this well-known institution by Messrs. Fusselman, Behrensmeyer and Allard, and Mr. Allard sees to the students are supplied with good penmanship.

[illegible][illegible]

J. Alcock, Platteville, Wis., B. C.; W. E. Allen, Stevens Point, Wis., B. C.; G. S. Arnold, Washington, D. C., C. E. Big-

[illegible]

In addition to the above we have received several large clubs that are held by request for additions and will be announced next month. We have also received a large number of clubs under ten—more than in any previous year. In many cases these are but starters, and will grow into ripe promotions during the next thirty days. We haven't room in this issue to mention these small clubs, but will do so in the next issue, as we wish to give our friends full credit.

**A Timely Article by a Man Who Knows.**

In a late number of the *American School and College Journal*, St. Louis, we find the following interesting article on business education by one of the Nestors of American business education, D. L. Musselman, president of the Gem City Business College, Quincy, Ill. For more than a quarter of a century Mr. Musselman has been engaged in the field of practical education, and to-day is at the head of a splendidly equipped business college, which occupies its own magnificent building—an institution which can point to thousands of graduates who have made successes in business and as teachers in other schools. In addition to his school work he has found time to prepare an admirable series of commercial text and reference books. The business college fraternity may well feel proud of so able a champion and representative as D. L. Musselman :

Many years ago a young man from the "fatherland" came to Quincy without money, friends or an education and found employment as a hod carrier. To-day he is a wealthy banker and pays the largest tax of any man in his chosen city; and "Uncle Joe" Ricker is highly honored and respected by all Quincy and those who know him throughout the State. The force of circumstances coupled with the conditions of business and society in those early times, more than anything else, enabled our respected townsman, without the preparation of an education, to gradually accumulate property until he had amassed a fortune.

Many young men still arrive in this country under similar circumstances, but the conditions of business and society are different now, and they continue to carry the old. Times have changed, and to be successful at the present day in business pursuits a young man must be educated for business, he must be qualified. Even the degree of proficiency required to meet with success has



changed in recent years, and a young man must possess better qualifications than formerly if he would succeed.

The curriculum of the commercial college of to-day is more thorough and comprehensive than twenty years ago. The demands of the times require it to be so, and the better class of business institutions of learning are increasing and strengthening their facilities and endeavoring to meet the demand by keeping abreast of the times. The old cry heard years ago that business college graduates were not qualified as accountants, and as business young men has changed, and business houses at the present day apply to the better class of business colleges for office help as accountants, salesmen, stenographers, etc., with the confidence that their needs will be fully met.

The business college of to-day is a national necessity, inasmuch as it educates the youth of the land for practical business pursuits, and provides a place where business men may, themselves, educate their sons and daughters for useful positions in their own offices and for the care of their business and property as they come into possession of it. In former times business men undertook to train their sons in their own offices, but at the present time they send them to the practical business college where the facilities are far superior to any opportunities offered by a business office.

We would not depreciate the value of a college or classical education, for such is a necessary qualification for many of the professions; yet the time and expense in securing it are so great that a large per cent. of the young people who desire to do for themselves in life are unable to secure it. A young man with a thorough business course of from six to twelve months, founded upon a good common school education, is, as a rule, better qualified to cope with the world alone than a Greek scholar who has spent years in securing a classical education. One of the most highly educated men that ever resided in Quincy, after selling lead pencils on the streets for a while for a livelihood, died in one of the city hospitals a pauper, while scores of lads in their "coats" were earning good salaries with only a business college education.

Business education is a necessity, and the first class business college of to-day is supplying a legitimate demand. True, there are charlatans among business colleges, but there have been dupees for 1800 years, and will so continue to be in all lines of business, trades and professions. However, the good should not be condemned on account of the spurious, and patrons should be discreet in the selection of a school to attend. To meet the demand for better qualified young men and young women, several elegant commercial buildings have recently been erected in America and splendidly equipped with all modern appliances and conveniences for the students' comfort and accommodation while securing their business education. Experienced professors are employed, thorough courses of practical instruction carefully laid out, large rooms fitted up with elegant office and banking furniture, where actual business practice and the banking business are thoroughly taught, and where the student, upon graduating, is thoroughly qualified and equipped for business pursuits and for earning good remuneration by faithful and competent services for his employer.

## COPY-BOOKS AND MOVEMENT.

### Application of Movement to Correctly Written Forms.

We present our readers of this issue with specimen copies reproduced from Ginn & Co.'s copy-books. In offering this series to educators, both author and publishers state that they are supplying a crying need of the public school room. Parents have demanded of school boards, and they in turn have demanded of teachers, that free hand writing be taught pupils, under their instruction. To gain this desideratum both committee and teachers have turned from one system of copy-books to another, but, the author says, in many have been disappointed. As a consequence, in some schools the copy-book has been discarded, educators thinking better results could be obtained with free arm exercise on practice paper without competent teaching and from poor copies. This, too, they have learned, does not satisfy their want. It does provide a means for free arm movement, which the usual copy-book does not give, yet they sadly miss the correct forms of letters for the children to copy. The result has been that many students have gained a sliding movement, but the letters they make can hardly be recognized. Indeed it cannot be otherwise, for as pupils have passed through successive grades of school, each teacher has taught a different handwriting—her own style—until the children have a sort of "compromise" style of writing which can be read only with a good deal of study.

The author states that Ginn & Co.'s copy-books were made to meet this exigency. Their fundamental feature is application of movement to correctly written forms. To gain this, which it will be observed, the copies are spaced more openly than it is customary to find them in ordinary writing books. This open spacing is not exaggerated so as to make it objectionable in leading pupils to acquire a hand which allows them to write only two or three words across a sheet of paper; but the copy makes it easy to teach and learn a running, legible hand. That the series is appreciated is proved, for schools that have not used copy-books for the last three years, waiting for such a set to appear, are now adopting these books.

The "muscular" movement which has been taught for years by professional penmen is the approved movement of the series, and is thoroughly explained to teachers in a manual which accompanies the writing books. The manual contains a valuable set of lessons, and all is made so simple and plain that the student cannot fail to understand and improve his chirography if he practices faithfully the suggestions it contains. Another beautiful feature of the books is an abbreviated set of capital letters which the author believes to be the simplest style ever introduced into copy-books. A word also as to mechanical execution. The publishers desire to call attention to the fact that while so many systems of writing are being taken from lithography and printed by other processes, Ginn & Co.'s books are pen ruled and printed from stone, thus insuring the best work possible in making such books.

The series under consideration consists of seven regular numbers and four tracers. There are also three alternate

numbers. A sample set will be gladly sent for examination to any teacher applying for it, and any questions will be cheerfully answered by writing Mr. A. W. Clark, special agent for Ginn & Co., 13 Tremont Place, Boston, Mass.



The February number of THE JOURNAL was hardly from the press before I repented of having been so rash in promising to be prompt in sending those stick pins. I covered before I was out of the woods. The "second edition" was exhausted in "no time," and we were obliged to put the manufacturer at work on the third order. We are ready for you once more, come on. The pin in silver and one sub, \$1; in gold for two subs and \$2; or one sub. for two years; or \$1 now and \$1 at beginning of second year. Pin and JOURNAL mailed to different addresses if desired.

It is as difficult to tell what will be a taking premium as it is to pick out a successful popular song—before it's published. We've hit it nicely with our stick pin, and orders have been pouring in from all parts of the country. Present subscribers may extend their subscriptions and secure the pin as premium. See cut and full particulars in our advertising columns.

To every one who knows anything about engraving, the name McLees is a byword. Two or three generations of engravers have borne that name, and we are glad to be able to say that the present ones of the house are upholding the reputation of their fathers. Mr. Frank McLees has associated with him two of his brothers, and in future the business will be known as Frank McLees & Bros. The business has been strengthened by a full equipment for the making of relief plates by the wax process—a method much employed in the production of the more delicate grades of script. It has been a common complaint for a long time that there was hardly anybody in the business of making wax plates who had a sufficient technical knowledge of script to preserve the fine points of copy which they were employed to reproduce, and as a result a great deal of this work has been botched. We know of no one so well qualified by training and experience to handle this class of work as the McLeeses, and now that they are able to build up their own plates as well as to cut them, they ought to get the lion's share of the business.

W. H. W. Woburn, Mar. 29, 1893.

Let the pens glide. 123.

Bill of Purchase

Minneapolis Aug 17, 1893.

Mr. Henry V. Zane.

Bought of A. Marsh & Co.

3	pcs. Alpaca.	105 yds. @ 70¢	73 50
2	" " " " " "	72 " " 5¢	3 60
12	" " Cassimere.	315 " " \$1.31	412 65
7	" " China Silk.	218 " " 68¢	148 24
2	" " Damask.	93 " " 45¢	41 85
25	doz. " " " " " "	" " 36¢	9 00
			688 84

If you haven't seen *The Business Journal* you've missed something.

"Carhart's Class Book of Commercial Law" is a good book. It has the essentials of the subject compressed into small space. Many of the largest business schools use it and it is selling well, and this, too, without any special booming. By addressing C. V. Carhart, publisher, 423 Clinton avenue, Albany, N. Y., and inclosing 35 cents you can get a sample copy.

In answer to "Susie M." and "James B.," I desire to say that the writing on the wrappers of *THE JOURNAL* is not that of the Editors or the Business Manager. Strange as it may seem, the Editors manage to keep busy at other things, and hence are deprived of the pleasure of flourishing a bird or putting a sample of ornamental writing on each wrapper sent out.

The announcement made in the February *JOURNAL* of the new patented business practice apparatus being put on the market by Messrs. Warren H. Sadler and H. M. Rowe has aroused great interest and some little curiosity. I guess we're all worse than the ladies when it comes to curiosity. Out with it, Bro. Sadler; don't keep us in suspense.

We cannot give names and addresses of firms in this column. We must be excused from deciding which brand of pens, inks, etc., is "best." Consult our advertising columns, send for catalogues, circulars, etc., sample the articles where possible, and then—decide for yourself.

## BUSINESS WRITING FROM BUSINESS OFFICES.

What Is Considered a "Good Hand" in Insurance Offices.

(INITIAL MADE IN THE JOURNAL OFFICE.)



YOUNG men who are fine writers are in demand in insurance offices as correspondents and policy writers. In the home offices of all large insurance companies may be found several expert penmen who fill out the policies. The writing is usually in the professional, dashy style, although frequently the more slow, shaded round hand is used and occasionally some of the more rapid styles of lettering are introduced.

We asked for samples of "genuine every-day business writing." (See copy of letter herewith.) These samples are presented *exactly* as they came to us. Each company is represented by all of the specimens sent. We have a few more specimens, but the companies sending them neglected to put their names on the packages, hence we do not know to whom to give credit. However, the specimens presented in this issue are fairly representative of the entire lot.

Following is a copy of the letter that brought the specimens:

NEW YORK LIFE INSURANCE CO., New York City.

Dear Sirs: THE PENMAN'S ART JOURNAL is collecting material for a series of illustrated articles showing the styles of writing that are current in large business establishments at home and abroad. An important feature in this series of illustrations will be the writing of American clerks, bookkeepers and general office help.

We write to ask you to do us the favor of securing two lines of rapid business writing from each of three or four of the best business writers in your establishment. Please do not let them know that these specimens are for publication, as that would destroy their value to us. We don't want dress parade writing, but genuine every-day business writing.

For the sake of uniformity we suggest the following lines: "Permission is hereby given to transfer the within policy."

Will you please have the writing done with good black ink on the inclosed slip of paper and mail at earliest convenience in inclosed envelope without folding?

Respectfully yours,

PENMAN'S ART JOURNAL.

## Permanent List.

To subscribers on our permanent or professional list, *THE JOURNAL* is mailed until we have instructions to the contrary. We don't cut off the paper as in the case of club subscribers at the reduced rate, but send a bill. No subscription received for less than the full price of \$1 can be entered on this list and the subscriber is entitled to a premium. There are some subscriptions on this list which have been overdue a few months. We ask our friends to favor us with prompt remittance, as the little margin on so small a matter is very soon destroyed if we have to duplicate bills or enter into correspondence.

## WRITING AS DONE IN INSURANCE OFFICES.

SAMPLES OF THE CORRESPONDENCE STYLE.

*Permission is hereby given  
to transfer the within policy  
Permission is hereby given  
to transfer the within policy.  
Permission is hereby given  
to transfer the within policy.*

WRITTEN BY CLERKS IN EMPLOY OF MUTUAL RESERVE FUND LIFE ASSOCIATION, NEW YORK.

*Permission is hereby given  
to transfer the within policy.  
Permission is hereby given to transfer the  
within policy  
Permission is hereby given  
to transfer the within policy  
Permission is hereby given to  
transfer the within policy.*

WRITTEN BY CLERKS IN EMPLOY OF GERMANIA LIFE INS. CO., NEW YORK.

*Permission is hereby given to transfer  
the within policy  
Permission is hereby given to transfer  
the within policy  
Permission is hereby given to transfer  
the within policy  
Permission is hereby given to transfer  
the within policy*

WRITTEN BY CLERKS IN EMPLOY OF N. Y. LIFE INS. CO., NEW YORK.







age, Wis.; Clinton, Ia. B. C.; Keystone B. C., Lancaster, Pa.; Oskolousa, Iowa, B. C.

**Obituary.**

In the February number of THE JOURNAL we made brief mention of the death of Prof. E. W. Smith, at his home in Lexington, Ky., on January 27. The Lexington and Georgetown, O., papers devoted columns of space to accounts of his life and funeral. He died after an illness of twelve days from a complication of heart trouble and congestion of the lungs.

Edwin Vailo Smith was born in Haddam, Conn., in 1820, of revolutionary stock. At an early age he engaged in the cotton business in Louisiana, and soon after located at Lexington, Ky., where he first engaged in the mercantile and flour milling business. About this time he married Miss Margaret Love, who died fifteen years ago. Two children survive—Mrs. Delia Smith Chapman of Higginport, O., and Wilbur B. Smith of Lexington. For ten years he conducted a college in Cincinnati and at different times he was engaged in mercantile pursuits in the Ohio valley. He organized the Commercial College of Kentucky University over 30 years ago, and remained principal of it to the time of his death. Funeral services were held at the home of his son, Wilbur R. Smith, at Lexington, and at the Presbyterian Church of Higginport, O. His remains were interred at Higginport.

MRS. J. H. BARIS.

On January 15, at her home in Charles City, Iowa, Mrs. J. H. Baris, wife of Mr. J. H. Baris, principal of penmanship and commercial departments of Charles City College, passed away. She was twenty-nine years of age, and was married to Mr. Baris in 1880. Two children, a son aged five and a daughter of eighteen months, are deprived of a mother's love and care. The local papers are eloquent in her praise, as daughter, wife and mother.

To Mr. Baris we extend our sympathy.

**THE EDITOR'S SCRAPBOOK.**



ERY odd, peculiar and yet artistic is the pen portrait of Washington, which appeared in *The Illustrated Buffalo*, N. Y., Express, Feb. 17. W. J. Trainer, of Coton's Book Coll. of that city, is the artist. The portrait is circular in form, was nine inches in diameter as it appeared in the Express, and what lends it a charm is the odd manner in which the likeness was produced. The Declaration of Independence forms the portrait and border, and light and shade are produced by light line or heavily shaded letters. Not another stroke is used.

— J. B. Mack, of the Nashua, N. H., B. C., sends letters, business and ornamental capitals, signatures and flourish—all well done.

— W. A. Ripley, Huntingdon, W. Va., now with Zaner, sends several styles of well executed writing. He says THE JOURNAL first inspired him, and to it he attributes his success. He has started well and will make his mark, we feel sure.

— G. McCure, recently neuman of School of Com., Harrisburg, Pa., whose excellent work we have mentioned several times, sends seven or eight styles of writing, and all are good. Mr. McCure is no longer connected with the Harrisburg school, but is now at his home in Beaver Falls, Pa., where he will rest for a short time.

— A half-tone engraving of a full-length portrait of General Grant is at hand from C. S. Perry, Winfield, Kan. The original, which must have been a fine piece of work, was made with a common pen.

— D. M. Koefor, Montgomery, Ala., drops in, as his contribution, a letter, flourish, cards and some shaded hand writing—all good.

— Signatures, cards and letters from P. A. Westrope, Atlantic, Ia., show that he is a fine writer and is improving steadily.

— F. Fulmer, Arroyo, Pa., sends cards in various styles, a flourish neatly done and a nicely written letter.

— E. M. Coulter, of the St. Joseph, Mo., B. U., is master of two beautiful styles of writing—a rapid, graceful business letter and a dashy, accurate and delicate professional style.

— E. E. French, of Draughton's B. C., Nashville, Tenn., spreads some ink around in a way to bring out some nice effects in writing and shading.

From a great batch of letters we sit out the following: C. G. Frier, Atlanta, Ga., dashy professional style; H. C. Spencer, New York, handsomely written professional style; C. C. Lister, Cleveland, Ohio, elegant one, business writing; D. D. Allison, Duane, N. H., graceful semi-professional; A. D. Skeels, Grand Rapids, Mich., two, in his accurate style; W. H. Beacom, Wilmington, Del., two, in a graceful business hand, among the other well written letters were these received from: E. S. Hewen, Little Rock, Ark.; W. S. Turner, Columbus, Ohio; T. Courtney, Flint, Mich.; L. W. Hallett, Elmira, N. Y.; N. L. Rich-

mond, Kankakee, Ill.; G. M. Clark, Tug River, W. Va.; J. W. Wells, Virden, Ill.; J. E. McBurney, Millersville, Pa. — Among the month's contributors of card writing are: C. R. Rannels, Chicago; J. F. Hutzler, Butler, Pa.; L. J. Egleston, Rutland, Vt.; E. E. French, Nashville, Tenn.; W. M. Engel, Reading, Pa.; H. F. Gilman, Redington, Neb.; Ella E. Calkins, Lacelle, Ia.

**Students' Specimens.**

— E. L. Moore, penman of the Iowa B. C., Des Moines, Ia., submits a package of students' writing, showing improvement made in a few months. These specimens were originally prepared for a contest for two gold medals offered by the school. Miss Rebecca Lynch won the medal for the best writing and Miss Jessie Haven the medal for most improvement. All of the writing is good, but among the best we might mention: Woodie Royer, Clelie M. Stivers, E. P. Lasewitz, Ferd. Junker, F. Niles, D. A. Johnson, Van Jones and H. E. Benson. Mr. Moore has been successful in stirring up great enthusiasm in his classes, and the workbefore us shows that he has guided his enthusiastic students into a splendid business handwriting.

— A. A. P. Gauthier, Mamie Keynon, Eva B. Clark and Ellen C. Brennan, pupils of G. Milkman in the Pawtucket, R. I., Bus. Coll., are good writers.

— J. M. Vincent of Peard's Bus. Coll. New York, dropped in to see us the other day and left as a memento two large packages of as fine business writing as we have

**MODERN PEN LETTERING.**

BY J. F. BRILEY, JOURNAL OFFICE.

No. 6.

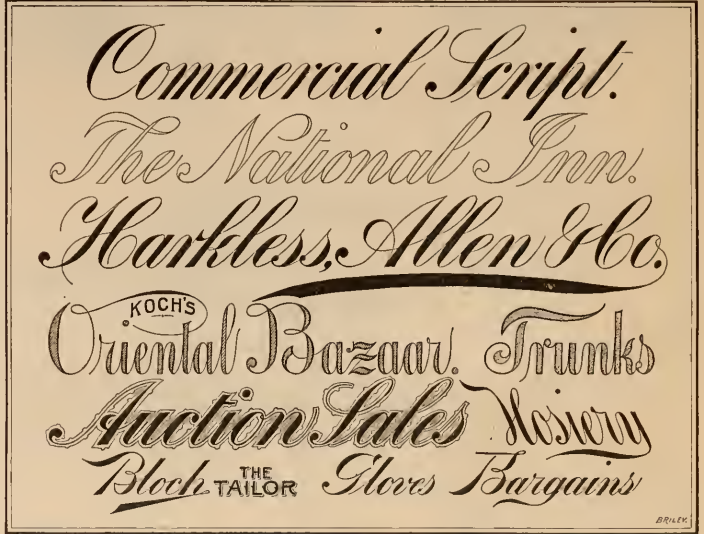
**Commercial Script.**



give for this month's lesson a variety of practical examples of display script—something that is never a drag on the market, but always among the first of a penman's wares that have a ready sale and bring prolific returns.

Begin this lesson by practicing the outline forms. Take the line "The National Inn" and pencil it out nicely before using ink, and take care that the slant and spacing are uniform. If you are a beginner it would be well to draw slant lines with a hard pencil about 1/4 of an inch apart to guide you and erase them after the work is complete.

When you make a satisfactory line of lettering in outline try the different styles of finishing shown in



BY J. F. BRILEY, ACCOMPANYING HIS LESSON IN LETTERING.

ever seen. The copy is a five line quotation from Gibbon, and is written four times on a sheet of foolscap paper by each student in Mr. Vincent's department (the advanced theory and business practice) as well as by each student in the writing class maintained for the shorthand department. The work is uniform throughout each package, but the business students, as would naturally be expected, are the better writers. The most notable points about these specimens are that each and every student in both classes is represented, that the copy is a long one—five lines—making a good test for body writing, and that it is impossible to tell the writing of the young women from that of the young men. Mr. Vincent and the teachers in the other departments (for they all teach writing, as well as the students in the Penmanship College, are to be congratulated upon having so correct an idea of what genuine business writing is, and upon having so nearly attained this ideal.

— G. S. McCure, of the School of Com., Harrisburg, Pa., is proud of the business writing of W. H. Fitzmaurice. It is good. But in Charles Yoder Mr. McCure has brought to light a prodigy in drawing. Although Master Yoder is but seven years old, he is able to draw, free hand, such objects as animal heads, etc. If the head of a dog sent us is a sample, we feel certain that this boy has a bright artistic future.

the copy and also invent some of your own. Now take the line "Harkless, Allen & Co." and pass it through a few phases of finishing by first making it in open outline, then apply finishing shown in "Oriental Bazaar," and lastly, fill in outlines solid as it appears in the copy.

Do not allow the copies in this lesson to limit your practice, but look about you for new models. Try THE JOURNAL heading on page 55.

The advertising pages of our leading magazines are always brimming with pretty and attractive script specimens from which every young pen artist can gain much inspiration. Theater and circus posters often contain valuable ideas in script work, and even farm machinery is not always bereft of the beautiful. One of the writer's early lessons in script lettering was gleaned from a Wood Harvester. The enthusiastic pen worker will have no trouble in finding material for practice. Do not be satisfied with copying other people's work, but invent styles of your own. Commercial script knows no standard.

**HEATH'S VERTICAL WRITING BOOKS.**

By A. F. NEWLANDS

and R. K. ROW.

We have pleasure in announcing that we shall publish soon a series of copy books in Vertical Writing, and that we are sparing no effort or cost to make them vastly superior in every way to anything that has as yet been published. The sudden demand for books in upright writing has called forth a number of systems hastily prepared by persons who have had no experience in teaching the New Style, often by men who do not themselves believe in it, for publishers who are more eager to catch the market than to supply to the schools books which will win increasing approval because they insure the best possible training.

Our books have been growing slowly, steadily, for nearly two and a half years. They are the result of the combined labors during that time of two well-known teachers who have been experimenting for a long time with thousands of children of all school ages. Their motto has been: "Prove all things; hold fast that which is good."

**SIMPLICITY—LEGIBILITY—STRENGTH—HARMONY—PRACTICABILITY—BEAUTY—INDIVIDUALITY.**

THE FIRST BOOKS IN THE SERIES WILL APPEAR APRIL 1.

D. C. HEATH & CO., Publishers, Boston, New York, Chicago.



THE PENMAN'S LEISURE HOUR.



BY J. B. MACK, NASHUA, N. H.



BY B. H. SPENCER, KINGSTON, N. Y.



BY R. F. MOORE, HICO, TEXAS.

# Rapid Business Penmanship

## Plan and Practical

### Is what the Business man wants

#### Body of Fine Insurance Policy

\$1,000 Household Furniture. Useful and ornamental, including Beds and Bedding, Family Heating Apparatus, Painted Books, Plates and Plated Ware, Paintings and Engravings and their frames, Musical Instruments, Sewing Machine, Trunks, Canes, Umbrellas, Provision Produce and Fuel while contained in above described dwelling

WRITING AS DONE IN INSURANCE OFFICES. (SEE PAGE 65.)

BY F. B. STEIN, LADY, KAN., A JOURNAL SUBSCRIBER. MR. STEIN IS IN THE INSURANCE BUSINESS.

## MAKE MONEY

By learning how to write with a Knife. Send 50c. and I will send you lessons, so that you will be able to write beautiful cards with a knife or make beautiful designs. You can earn from \$1 to \$10 a day at it. I am the originator of the Art of "Castronography." I offer \$100 to any person that can do work equal to mine and let D. T. Ames be the judge. Imitators send 50c. and let me show you how little you know of a beautiful art. A sample sent for 25c. in stamps.

G. MILKMAN, Principal Pawtucket Business College, Pawtucket, R. I. Known to all my friends in the U. S. and Europe, who have known me for years as "The King of the Knife."

*Frank McCreedy & Bros.*  
SUCCESSORS TO ARCHIBALD McCREEDY  
*General Engravers.*

Have pleasure in announcing that they engrave not only Copy-lines on METAL AND BY THE WAX-RELIEF PROCESS, Fourteenth Signatures on steel, etc., but that they are makers of Polite Stationery as well.

Visiting Cards, Wedding Stationery, Invitations and Programmes for School Entertainments, Correspondence Stationery Stamped in Colors, etc.

Orders also solicited for all kinds of high grade Commercial Printing, Lithography, Checks, Drafts, Business Cards, Note and Bill Headers, Diplomas, account Books, etc. For samples and prices address as above to either

RUTHERFORD,  
NEW JERSEY.

OR

96 EILTON STREET.  
NEW YORK.

## \$70.00 IN PRIZES.

We will award \$50.00 as a first prize and \$20.00 in others for the best written treatise or instruction on common sense Penmanship that is best adapted to every-day business use.

The ideas must be new, fresh and original, and must have proper illustrations from the pen of the writer.

Competition is open to every one.

If you are interested, enclose at once a two-cent stamp and receive by return mail a copy of the conditions of the contest.

ACME MFG. CO., 43 South Meridian Street,

INDIANAPOLIS, IND.

## McCreedy's Fountain Marking Pen

For Window Signs, Price Cards, Notices, Packages, Bulletin Work, etc., has no equal. Uses fluid ink, pocket size, made entirely of metal and nickel, will not wear out.

#### FULL OUTFIT, CONSISTING OF

- 1 Fountain Marking Pen complete,
- 1 Rubber and Glass Ink Filler,
- 1 Package Powder for 4 oz. finest marking ink and
- 1 large sheet containing plain and fancy alphabets with instructions mailed in neat case for only 25 cents.

Big money in this for agents, as every merchant, express, real estate office, etc., want one or more. Just the thing to become an expert marker with. Ask for terms when ordering. Sizes 2-16 to 6-16 wide with stroke.

R. L. McCREEDY,  
10 Sandusky St., Allegheny, Pa.

## THE PNEUMATIC INK STOPPER



Keeps ink tightly corked while you use it. Ink always fresh, clean and fluid. No evaporation. No drops from the pen. No Inky Fingers. Cannot injure the point of the pen. If bottle tips over Ink Cannot Spill.

#### SATISFACTION GUARANTEED.

Saves it cost over and over. Made of the best soft rubber with glass funnel; will last for years. In four sizes to fit any ink well. Sample by mail, 25 cents. With handsome glass ink well, 60 cents. Agents wanted.

J. J. WILSON,  
359 Broadway, New York.

WRITES RIGHT. That is the

## Bryant & Stratton Business College

315 to 321 WABASH AV. CHICAGO OPPOSITE AUDITORIUM  
Largest Oldest Best DAY & NIGHT COURSES  
Business Shorthand English  
Most Luxuriously Furnished School America



## GOOD POSITIONS

SECURED BY STUDENTS  
Business Firms Supplied with Help  
VISITORS WELCOME Phone HARRISON 668  
Send for Catalogue L.

Do You Advertise?

If you do, you know how easy it is to make or to lose money by it. After you've spent a few thousand dollars you've learned something. But why not buy the experience of some one who has spent thousands. Know the best mediums, can write good ads, and can give advice on many points. A very small percent on the amount invested in your advertising, paid to us for help will double the drawing power of the average ad. Copy for newspapers, booklets, catalogues, etc. prepared. We write all kinds of ads, but school advertising is our specialty. Address, for particulars,

W. J. Kinsley, Manager,  
202 Broadway, New York.

*Rochester Business University*

Williams & Rogers  
Rochester - Business - University

Offers unequalled advantages to those who wish to equate themselves for commercial teaching. This institution has won a unique position among American Business Schools and is acknowledged to be the leading preparatory school for commercial teachers. Graduates of the school are filling responsible positions in the leading business enterprises and commercial departments throughout the U. S. and Canada, and the demand for graduates to fill such positions is usually in excess of the supply.

Circulars and information sent upon request to those who will state exactly their wishes.

Rochester Business University,  
Rochester, N. Y.

**PATENTS**  
CAVEATS, TRADE MARKS  
COPYRIGHTS.

CAN I OBTAIN A PATENT? For a prompt answer and an honest opinion, write to MEX & CO., who have had nearly fifty years' experience in the patent business. Communications strictly confidential. A Handbook of Information concerning Patents and how to obtain them sent free. Also a catalogue of mechanical and scientific books sent free.

Patents taken through MEX & CO. receive special notice in the *Scientific American*, and thus are brought widely before the public without cost to the inventor. This splendid paper, issued weekly, elegantly illustrated, has by far the largest circulation of any scientific work in the world. \$3 a year. Sample copies sent free.

Building Edition, monthly, \$2.50 a year. Single copies, 25 cents. Every number contains beautiful plates, in color, and photographs of new houses, with plans, enabling builders to show the latest designs and secure contracts. Address MEX & CO., New York, 361 Broadway.

## GEO. S. PARKER FOUNTAIN PEN.



Perfectly Contrived, Endless Tabular Feed.

Is acknowledged wherever used to be the best. Bookkeepers, Stenographers and others requiring an absolutely reliable pen prefer the Parker to all others. We want a live agent in every Shorthand School and Business College in the country. Write us for full particulars, Catalogue and unique advertising matter.

THE PARKER PEN CO., Janesville, Wis.



## Schools.

## Indiana.

**INDIANAPOLIS BUSINESS UNIVERSITY.** Established 1850. Business, Shorthand, Penmanship, Dictation, Individual Instruction, 500 students admitted. Open all year. Write for full information. J. H. H. Pres.

**INDIANAPOLIS COLLEGE OF COMMERCE.** Actual business from start to finish. A court reporter of 30 years experience teaches Shorthand, Business, commercial dictation in Indiana. Elevator, electric light, gas and steam heat. Write for information. "JOURNAL-BUILDING" Monument Place.

**SPENCERIAN BUSINESS COLLEGE, Indianapolis, Ind.** Instructed by state superintendent of Public Instruction, leading educators of the State. Catalogue free. E. E. ADAMS, Pres.

**THE RICHMOND BUSINESS COLLEGE**  
Institute of Penmanship and Short Hand. Geopline on each building. Six departments. Write for full information. Address: Richmond Business College, Richmond, Ky.

## Texas.

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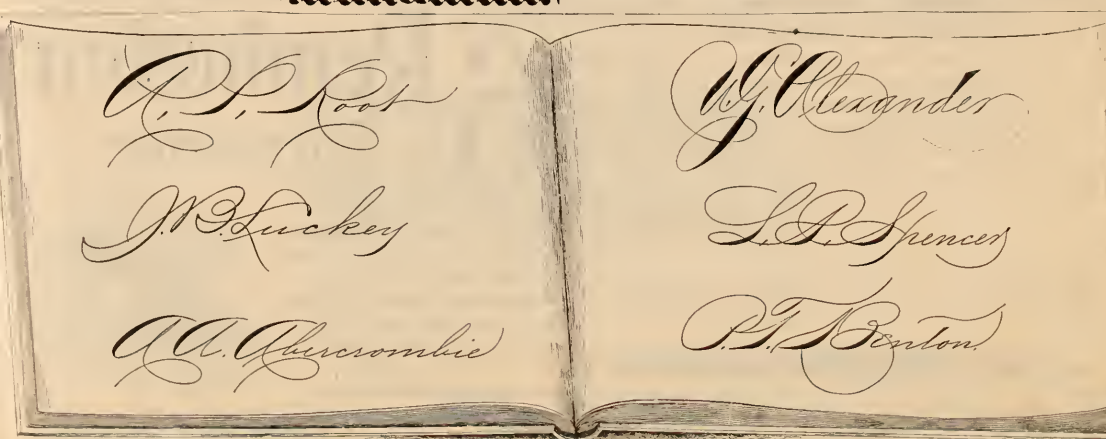


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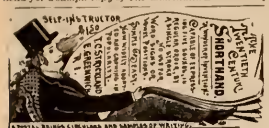
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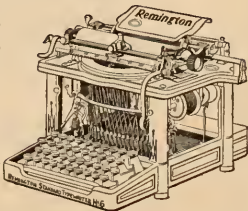
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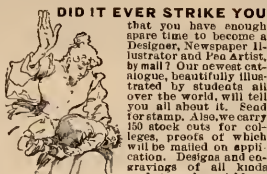
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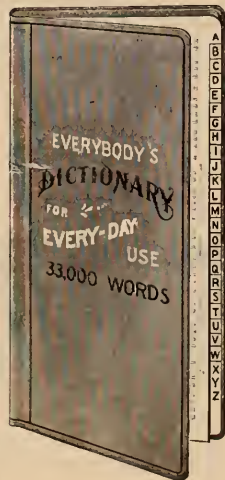
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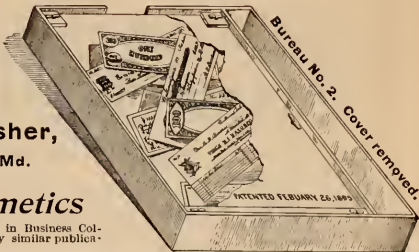
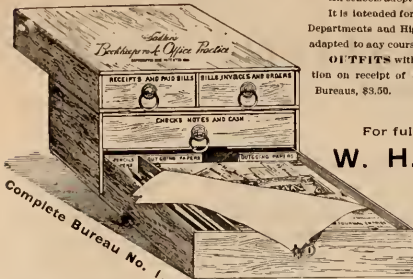
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ZANERIAN ART COLLEGE,  
COLUMBUS, O., December 29, 1894.

Friend Mills: Your Compendium received. I find that it coincides with my views as to it. It is also very skillfully executed. Common sense is the best theory yet, and co-operation in execution is the best system of practice yet evolved, and will continue to be the best until God constructs man on a different basis. Best wishes.

C. F. ZANER

HIGHLAND PARK NORMAL SCHOOL,  
DES MOINES, IOWA, January 8, 1895.

Friend Mills: You have certainly gotten up a very neat, pretty, and I believe a practical set of copies on this system. I wish to congratulate you; it should have a large sale. Fraternally, L. M. KEICHER, Teacher of Penmanship.

COLUMBUS, O.

Prof. Mills: Your Compendium of Vertical Writing received. You have certainly done the subject

justice. All those seeking for inspiration in vertical writing should send for Mills's Compendium.

Yours truly,

C. E. DONER,  
Teacher of Penmanship.

WOODSTOCK, O., January 1, 1895.

Prof. E. C. Mills, Bushnell, Ill.

Dear Sir: Permit us to compliment you on your vertical writing as exemplified in your letter to us. It is the finest specimen of practical work in this line that has yet been brought to our notice.

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Mr. Mills begins at the beginning with the vertical writing, giving a series of movement exercises and going on with the muscular training that is necessary to write any good form. Any teacher who will get this compendium and practice faithfully can become an expert at using the vertical system.—*American Journal of Education*, St. Louis, Mo.

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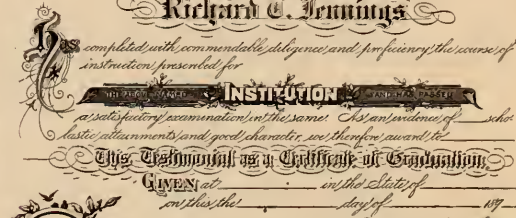
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A Monthly Journal of Penmanship and Practical Education.

D. T. AWES, Editor-in-Chief.  
W. J. KINSLEY, Managing Editor.

NEW YORK, APRIL, 1895.

NINETEENTH YEAR.  
10 CENTS A COPY.

## LESSONS IN RAPID BUSINESS WRITING.

BY L. M. THORNBURGH, EVANSVILLE, IND.

No. 5.

### Small Letters and Movement.

30.—The work grows more difficult as we advance, therefore the necessity for the most thorough preparation. In striving hard for forms do not sacrifice movement in the least and resort to drawing, for while you may gain some in form you will lose in movement, without which your writing is poor indeed. A "stunted" movement is the worst of all movements. Serious mistakes are sometimes made when it comes to applying movement to small letters, mainly for the reason that the muscles and nerves were not properly trained on small exercises. A small object is so apt to be passed by and treated as insignificant, and yet "a small body driven by great force will produce results greater than that of a much larger body moved by a considerably less force." Small letters and figures are more serviceable

34.—Compare results "while the smoke is clearing away." Take true aim and shoot to kill. Your best weapon will be a "repeater." Cultivate the ability to write at different rates of speed. I use the above method on everything I teach.

35.—In connection with this lesson keep reviewing No. 18 and do not fly the track as you near the end. Note what the exercise contains.

39.—No other combination of lines contains as much as the *a*. Do not neglect this letter in your review. A whole "nest" of *a*'s given you in the word *Madagascar*.

40.—Now let us have some earnest telling practice. Review your text as well as your copies. A good gleaner may gather and save more than a poor harvest.

*M d d d d d p e d Madagascar Madagagaq*

### Special Points for Plate 19.

36.—The special points to keep in mind on Plate No. 19 are: A slight pause at top of *V*; loop below base short, crossing at base. If turn at base is pointed jump on to exercise 2 and 3 for *V* and move rapidly. *Z* is made rapidly without pause. Pull downward and keep connecting loop small and on base line.

### Specimens Wanted.

41.—I shall be glad to receive latest specimens from every one. I am anxious to see your work on Plates 1, 3, 6, 7, 8. Send sheets in roll. It will cost you only two cents. Do this.

### Criticism and Answer Column.

Send all specimens and communications intended for this column to L. M. Thornburgh, care of Spencerian Business College, Evansville, Ind.

*Naig*  
*Y Y Y Y Y Y You Z Z Z Z Z Z Z Z Z Z*  
*Q Q Q Q Q Q Q Q Q Q Q Q Q Q Q Q*  
*2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2*  
*X X*

*W m m m m m m m m m m m m m m m m*  
*u u u u u u u u u u u u u u u u*  
*W m m m m m m m m m m m m m m m m*  
*u u u u u u u u u u u u u u u u*  
*W m m m m m m m m m m m m m m m m*  
*u u u u u u u u u u u u u u u u*

than capitals. Don't fail to give them the preparation necessary and attention due them.

### About Reversed Drills.

31.—Along with this lesson, and until we finish the group you should keep up regular and systematic practice on large, medium size and small exercises as per instruction in March lesson, not forgetting to reverse the ovals.

32.—To those who have heeded instructions, nothing is more helpful at this point than the practice of exercises within well defined limits, such as the Schwinn Design in February lesson. This practice is sure to become fascinating and is beneficial in many ways.

### How to Attack Capitals.

33.—One of the best ways to take up a capital is to feast your eyes upon copy, then retrace with dry pen until you are well acquainted with the form. Now close your eyes and use ink. Repeat this process until the letter is well developed. The next step is to further imbed the letter in muscles to stay

End *V* with dot pointing downward to the right. Note location of lower loop in *Q* and end letter with deep compound curve pointing upward. Diminish size of letter until figure 2 is made.

### Hints on Plate 20.

37.—Good *w*'s and *v*'s give foundation to several

*W W W W W W W W W W W W W W W W*  
*v v v v v v v v v v v v v v v v*  
*W W W W W W W W W W W W W W W W*  
*v v v v v v v v v v v v v v v v*  
*W W W W W W W W W W W W W W W W*  
*v v v v v v v v v v v v v v v v*

other letters as per first two illustrations in No. 20. Pause and locate dot before ending letters. The *u* belongs to the right curve group. A left curve in beginning and a compound in joining the *v*'s. Page writing of words is in order after letters are learned in combination.

No. 20.

*g o b w w w w w w w w w w o m a n*  
*g b o v v v v v v v v v v o v e n*

by using what is termed the "shot gun" practice, which consists in firing away at the capital, the main object being to see how much muscular ammunition you can discharge in a given time. Many a shot may go astray, but some of them will bring down game. Letters best adapted to this kind of practice are those containing curved lines only, such as *O, C, Q, Z*.

38.—The first part of *n* and last part of *v* are seen in the *r*. Make first part short, retrace down strokes and locate turn directly above straight line. Do this by spreading nibs of the pen and reel to the left, almost forming a loop. The small *c* is made by throwing top over until end points downward. Avoid getting *c* too wide by aiming for straight line on down stroke.

H. W. K., Franklin, N. H.—Can you in your lessons say anything to help me and those like myself? Ans.—Well, I've been trying to say something. Suppose you and the hundreds like you take a good square look at the above and then help yourself liberally to the remedy. Put that "Guide" from which you have been practicing on the shelf. The illegible word above was clipped from your letter.

L. F. J., Valparaiso.—What movement do you use? Ana.—I use the business movement and so do my pupils.

H. C. W., Little Rock, Ark.—The writing of all my students is improved to the extent of specimens shown in Feb. JOURNAL, which were written by four and six more students, at a speed of from six to nine strokes per second. I like the size of your writing for correspondence, but the style is not suitable for all purposes.

A. H. T., Washington, D. C.—Do you think I can ever learn to write? Have good health, am 23 years old, and am a hard worker at anything undertaken. A good hand would be worth \$1,000 a year to me. Ans.—Your writing is poor indeed, but if you were under my personal instruction I would guarantee to you a good hand in about six months' time or pay you \$2.00 per day while with me. You do not write as poor as Mr. Martin did a few months ago.

C. A. & J. C., Davenport, Ia.—About how large a class can be handled successfully by one teacher? Ans.—Depends upon the teacher and method used. From fifty to a hundred. In large classes when the majority need individual instruction in the way of criticism, suggestions, illustrations, etc., I use a half dozen of my best students during a part of the writing hour.

J. W. B., Lincoln, Neb.—How much time daily do you give your writing class, and how is the time divided? Ans.: From 9 until 10.10. The condition of class determines now





W. G. B. Newark, N. J.—Use oblique holder; confidence will come by practice. You did well.

J. S. M., Springfield, O.—Excellent. Practice more methodically. Your strokes and forms are smooth.

H. G. B., Allegheny, Pa.—Don't shade last down stroke in c. Your work is the most systematic received. Make dot of e heavier and higher.

W. B. C., Gallatin, Tenn.—Your work is a trifle heavy. Raise pen in c. Cultivate smoothness and lightness. O. E. O., Minneapolis, Minn.—Shade too light. Strokes a trifle weak. Loop too narrow in e. Close s. Down stroke in c too curving. Doing well.

J. B. W., Sterling, Ill.—You came near the prize. A little more strength, please. Loop too small in r. Last down stroke in e not slanting enough. Fine quality of line.

L. B. D., Danville, Va.—Can't give metronome information. Don't think you need it. Your r's are too sharp base; don't stop there. Use c given in lesson. Small e too slender in words. You're doing splendidly.

E. H. N., Carthage, Mo.—Down stroke in c too curving. Movement too hesitating and sluggish. Raise pen in c and e. More freedom and force is needed. Study the r closely. Your work is a trifle too compact.

J. K. S., Taylor's Island, Md.—Raise pen in c and e. Small s too slanting, raise up stroke. Finish dot of t and u more carefully. Strokes a trifle heavy.

P. H. H., Fairweather, Ill.—Use better stationery. Strokes too heavy. Dot c heavier. Loop in e too narrow. You do well.

E. L. C., Cal.—Your outlook to become a fine penman is good if you have not done much practicing as yet. Study form more closely and improve your movement by practicing more systematically.

A. H., Jr., N. J.—You curve the up strokes too much. Pause in finishing v and w and release dot. Retrace too much in u, t and y. Doing splendidly.

Allen, O. 8. Pa.—Yes, you can become a fine penman. Raise the pen before stopping the motion in finishing letters. Make e more of the rolling action. Make s more pointed. Curve down stroke in o well.

R. C. E., N. Y.—Your first style r's are not retraced; caused by allowing the little finger to slip to the right in making the last up stroke (retrace). You have failed to get enough of the rolling movement in your c's, consequently they are too narrow. Form a decided pause (you may raise the pen) in finishing your v's and w's. Your work is No. 1.

G. L., N. D.—See above about v and u. You curve the down stroke of c too much; caused by retracing the first stroke too far and by beginning with the left curve instead of the right. The same is true of your a's. A little more force to eradicate your kinks.

C. H. L., La.—Your movement is "out of sight," that is, you haven't any. Get right down to business and make the pen spin. Work by the hour on the exercises in lesson one. You lack both quantity and quality, but if you persevere, you can learn.

W. J. H., Mass.—You can become a fine penman if you will use less muscular and more mental movement. Your work is too rapid and thoughtless. If you will study detail more and cease to try to make all letters with the same movement you will be surprised at the results.

G. H. G., Hutchinson, Kan.—You'll get there. Finish v more carefully. Raise pen in c. Don't stop on base line in o or second part of c. Too angular. Use better stationery.

T. J., Bedford, Ind.—Dot of c and v too small. Small o too narrow; close 'em; use more circular action. Raise pen in c and a. Loop in e too narrow and a is too fat. Don't stop too far to left of v.

E. N. H., Mass.—Your work appears too delicate. The tremor in the loops indicates that you are using the fingers to excess, and that you are timid—too little confidence to let the pen out with arm movement. More freedom and force of action will come by practice, with those things in view. Your m's are too sharp, indicating that you pause too long at the top; in fact you stop there.

W. B. C., Tenn.—Your loop connecting lines are rough, indicating that your lateral movement (hinge) is not light and free enough. Your loops are a trifle flat on the left side. While it is usually considered that the down strokes in loops are straight, they are in reality, or should be, slightly curved. You're improving.

F. A. W., N. Y.—The most of your work is too small, indicating a rather limited action. Uniform your practice by practicing them vigorously and persistently.

L. E. D. A., Va.—See E. N. H. and W. B. C. about your loops. You're doing splendidly.

J. S. M., O.—Down strokes in loops a trifle straight; otherwise you are improving very rapidly.

J. K. S., Md.—See W. B. C. Strokes too heavy throughout. You stop the motion too abruptly at the base of i, causing an angle.

Mr. W. B. Caldwell, Gallatin, Tenn., was awarded the prize (Zaner's Gems of Flourishing) for having followed the lesson more nearly than any other. Two of my ex-students submitted better work, but I did not think it fair to award to those who had received personal instruction along this line. All the work submitted was excellent and fine, therefore, much pleased.—ZANER.

The first issue of *The Zanerian Exponent*, to be published quarterly, at ten cents a year, by the Zanerian Art College Company, Columbus, Ohio, is before us. It is bright, well written, well illustrated and contains a variety of plain and artistic pen work by the faculty and students of the Zanerian Art College. It is the most interesting feature from the Zanerian, is in good taste. The first number is worth more than the ten cents asked for a year's subscription and thousands of our readers should be on the *Exponent's* subscription list.

The specimen of heavy script from the pen of F. L. Pelletier of the *JOURNAL* art staff, shown elsewhere in this issue, is a most artistic one and is worthy the study and practice of our readers inclined to this sort of work.

*Penman's Art Journal*

*juice yours gunning zones zoo*  
*jeune yumyum guzaw zigzag gaze.*  
*limb hook hash hollow billowibl*  
*joyous zigzag gazing joy mug way.*

ACCOMPANYING LESSON IN PROFESSIONAL WRITING BY C. P. ZANER.

# COMMERCIAL SCHOOL HUMOR.

# PROFESSIONAL NOMENCLATURE.

## She Got the Idea.

A teacher of writing with whom we are well acquainted had a very pretty young lady pupil to whom he was paying particular attention—giving instruction in forearm (not whole arm) movement. One day, in the class, when drilling on capital I, and after very particular personal instruction from the teacher, she looked up into his face and with a little ejaculation of pleasant surprise, exclaimed, loud enough to be heard over the room: "Oh I now I get the I dear" (idea). It "brought down the house," and while the young woman hid her face in her arms on the desk, the teacher decided that he, too, had an idea, so he went to the board and changed the copy.

An Eastern Man on a Westerner's Definition of "Muscular" Movement.

## EDITOR PENMAN'S ART JOURNAL:

In your January number, under the head "Commercial School Humor," there is a Westerner's definition of muscular movement which seems to need a little further explanation, for although it

"Left the teacher in a daze,"

He must have noticed another phase,

For actual truth the word conveys.

You see it dawned upon his gaze,

By practice and other ways;

That forearm movement always pays;

He hopes it will become a craze

And is ever ready to sing its praise

In hymn or song, or joyful lays

For the remainder of his days

Without regard to yeas and nays

Or even saying, "ay yee yee."

Salem, Mass.

A. W. HOLMES.

## PEN POINTS.

## Some Reflections.

BY YELSNIK.

"Executed with a pen" can often be construed literally. Many live designs are killed while being "executed" with a pen.

If any one has ever discovered a penman who was not born on a farm, he (the penman) can find an opening as an itinerant on a dime museum circuit.

If some penmen would spend as much time making their spelling as vertical as their writing, their letters would be easier to read and more creditable to the writers.

A judicious use of whole arm movement during the "penman's leisure hour" has been known to "surround" and capture many a "dear."

The point a penman should use oftentimes in punctuation—a pen point.

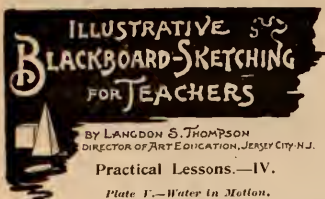
A good draftsman—a hawk draft clerk.

## THE JOURNAL'S PATENT INDEX.

Just discovered—Newslands.  
 Several of him—"Too much" Johnson.  
 The first penman—Adam(s).  
 A caucus politician (?)—Slater.  
 Always polite because he'll—Bowler.  
 Above the high-water mark—Dyke.  
 His flourishes not tame—Wildish.  
 Not boastful yet he is—Krogh.  
 Never sorrowful—Merriman.  
 Knows enough to come in out of the rain and keep—Dry.  
 Never in a stew, always a—Fry.  
 A good man to tie to—Hooker.  
 A Scotch nobelman—Laird.  
 A good listener because he—Harkins.  
 His work is up to the scratch—Chicken.  
 Never dry and deeply interested—Wells.  
 His "cat never came back"—Kalkamier.  
 Never caught, always on his—Gard.  
 A festive nobleman—Gaylord.  
 Flourishes early birds—Robies.  
 Not a piece of a man, or a man of peace, but always for—Warr.  
 Not a clerical, just a—Lehman.  
 A good drawing team—Beck and Call.  
 A heavy weight—Full-ton.  
 Opposed—Price and Sharp.  
 Our Digenes—Tubbs.  
 Believes in "high strung" work—Lynch.  
 Begins at the bottom—Root.  
 Doesn't hold back, but lets her go—Gallagher.  
 Not slow—Swift.  
 A good penman and a—Goodman.  
 Not old style—Young.  
 The ladies' favorite—Darling.  
 Up in the tower—Hill.  
 Believes in colored work—Dyer.  
 A bunting party—Cannon.  
 Gunn, Shott, Hunt and Chase.  
 Happy penmen—P. H. and C. A. Bliss.  
 Has more speed than his name would indicate—Stocum.  
 "Takes the bakery"—Baker.  
 On the watch—Pickett.  
 Always on the square—Joiner and Carpenter.  
 Not dull—Bright and Sharp.  
 A "smooth" citizen if his name is—Harsb.  
 "Birds"—Martins and Heron.  
 "Arrives at the destination"—Winner.  
 The Solomon of the profession—Wise.  
 Uses well developed "muscular" movement from the shoulder—Sullivan.  
 The "coming" penmen—Campbells.  
 Not long—Short.  
 Believes in light and shade—Moon.  
 Believes in movement—Walk, Walker, Walts, Ruan-nell.  
 Has reached the top—Garrett.



# Penmanship and Drawing For Public and Graded Schools.



Lesson IV continues the representation of water; but instead of being still or quiet, it is shown in more or less agitation by the wind. Water in motion seems to be one of the most unstable elements of nature. It is exceedingly difficult to predict what forms or shapes it will assume, even when we know something of the forces which cause the motion. The causes of its motion are often very complex, and even contradictory. So true are the above observations, that such expressions as "unstable as water" and the "treacherous sea," or *oceu*, have become proverbs.

And yet, as Byron says:

"There is a pleasure in the pathless woods,  
There is a rapture in the lonely shore,  
There is society, where none intrudes,  
By the deep sea, and music in its roar,"  
"Roll on thou deep and dark blue ocean—roll!"

Again, "There are few prettier sights than the beach at a seaside town on a fine summer's day: the waves sparkling in the sunshine, the water and the sky each bluer than the other, while the sea seems as if it had nothing to do but to laugh and play with the children on the sands."

(Read, also, Ruskin's description of a storm at sea in *Modern Painters*, Vol. II, pages 138 and 139.)

Notwithstanding there is an apparent lawlessness in the motions of the sea, there is sometimes discoverable a kind of "method in its madness." As when the wind continues to blow steadily in one direction for some time, the water rises in parallel waves of considerable regularity. (See Fig. 4.) In cases of this kind, these parallel waves will usually be more or less retreating, and they must be made to converge in the direction of their retreat, according to one of the simplest laws of perspective.

If, when the above conditions have prevailed for some time, the wind should change its direction considerably, a second series of parallel waves would be formed, crossing the first series more or less obliquely. At the points where one wave crosses others, a double force would be exerted, causing hillocks of water more or less prominent. Such an appearance is slightly shown in Fig. 4; but after the wind has subsided the effect is more distinctly seen in Fig. 5.

Figures 1, 2, 3, 6 and 7 show effective conventional methods of representing agitated bodies of water, very common with artists who draw for the newspapers and magazines. They are done rapidly, are effective, and are quite suitable for illustrative sketching for teachers. Sketch No. 4 is quite formal and rigid, but allowable for the sake of clear and vivid concepts on the part of the children.

## LESSONS IN WRITING FOR UNGRADED SCHOOLS.

BY F. M. WALLACE, STERLING, ILLINOIS.

No. 3.

(INITIAL MADE IN JOURNAL OFFICE.)

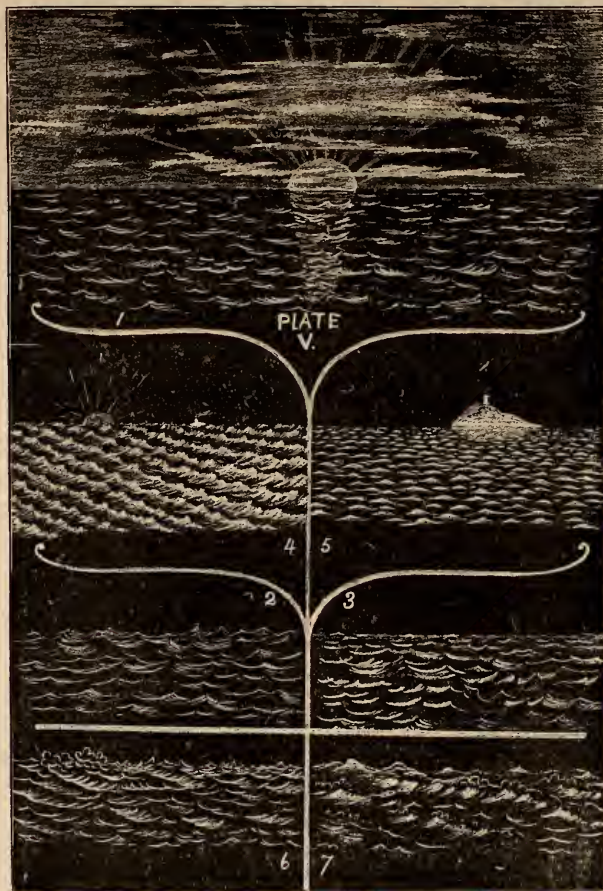
*Reflecting Pre-Initiatives.*



PRACTICE with the school in taking the "front position," as explained in No. 1.

Drill one minute on correct holding of pens and pencils, noting the differences. See first lesson.

Remember to illustrate how to do each and everything required of the students, and bear in mind that in so doing you should always stand in front of



BLACKBOARD DRAWING FOR PUBLIC SCHOOLS, ACCOMPANYING LESSON BY LANGDON S. THOMPSON.

the school, to their left, with your right side turned toward the pupil, so that you can see all in the room and be seen by all. Keep that geography or hand board near at hand and use it frequently. For convenience we will call it the "hand board."

*Monday.*

Drill rapidly on movements without pens or pencils one or two minutes each, as given in previous lesson. Repeat with dry pens.

Place No. 1 on the blackboard and illustrate with "hand board." Practice by pupils with pens and ink and pencils three minutes. Follow with No. 2, then 3 and 4, counting for each downward stroke, students counting in concert, keeping time with pens. Spend a few minutes with No. 5.

Do not forget to illustrate each and every exercise by using your hand board as often as seems necessary.

*Lateral Movement.*

Exercise 6 and those that follow are to develop lateral movement, the object being to stop at any desired place, the paper being turned so that the writing falls across the ruled lines. No. 7 is the same, except that the hand moves further before the point or stop is made.

Drill on these frequently, aiming to train the hand to stop at any desired place.

*Tuesday.*

Drill on the ovals, as in yesterday's lesson.

No. 8 should be made with long beginning and finishing strokes, with the point enlarged into a small *i*. In making the *i*, stop slightly at the upper part, bring the downward stroke quickly to the ruled line—that is, do not draw the pen—make the turn as short as possible without changing the speed, and finish with a long sweep to the right, keeping the same speed as for the first stroke, and take the pen off the paper while the hand is in motion. The downward stroke in this exercise should fall on every other ruled line. Take the pen off the paper while making the finishing stroke of each letter. The count should be: "Glide, one, finish;" again, ready, "glide, one, finish," etc. Insist upon light lines and neat work.

No. 9 should be made so that each down stroke will fall on a ruled line. Count: "Ready," "glide," "one," "two," "three," "four," "finish." At the word "glide" the pens make the first stroke, and a down stroke for each numeral, and the last stroke at the word "finish." Use this plan in all the exercises herewith. Narrow the distance between down strokes, begin with "ready," make ten down strokes and "finish." Be particular to have the turns and angles given much attention.

No. 10. Count: "Ready," "glide," "one," "two," "finish." Do not shade the work. Do not permit the thumb to bend. Keep the wrist and fleshy part (side) of the hand off the paper. Swing the forearm and hand without bending the fingers or turning the hand in any direction. Remember, the arm, hand, fingers and thumb all move as a unit, and the swinging is done on the muscle near the elbow. Do not push and pull the arm back and forth in the sleeve, simply swing it. Do not wear tight sleeves. Professional penmen cut off the under sleeve, and have the coat or dress sleeve very loose.

No. 11. This is a modification of the preceding, making a letter on each ruled line. Narrow the distance between down strokes, and produce ten strokes before stopping. Count carefully.

No. 12. Begin the count thus: "Ready," "glide," "one," "two," "finish." Notice the turns are at the top, and one angle and one turn at the line. The second turn at the top is particularly difficult. Make the exercise across six ruled lines.

No. 13. This is the same as No. 12, except that there is one more turn and one more angle; hence the time is: "Ready," "glide," "one," "two," "three," "finish." Have each pupil take a new sheet of paper, and place it so the writing will follow the ruled lines. The name and date should be written on the first line, as explained in the last issue of *THE JOURNAL*. At the close of the lesson, collect the papers, ink, etc., and conform to the other directions given therein.

*Personal Criticism.*

No. 14. Do not count for this, but see that each one writes with a steady motion. After a short time, make the word much shorter. The turns will need careful attention. Try to manage to make a personal inspection of each pupil's work, but do not sit down to write copies. About a minute, or two minutes at most, is long enough to spend with any student unless he is a very poor writer. Do not neglect the little ones; give them special instruction, and see that their pencils are held as previously described, and that they are properly whittled down. Do not sharpen the writing point.

No. 15. Observe the directions for No. 14.

The work outlined for this day is sufficient for several days' practice in the average school.

Do not attempt too much. "Everlasting sticking to it brings success."

*Wednesday.*

Practice the ovals, observing the instructions for Monday's lesson.

No. 16. Write across the ruled lines, and make the exercise cross six lines in its length.

Count: "Ready," "glide," "one," "finish." Make the letter small, and close it at the top.

No. 17. A letter should be made on each ruled line, having six letters in each group. Count: "Ready," "glide," "one," "two," "three," "four," "five," "six," "finish."

No. 18. Make each letter on a ruled line, being careful to write across the rulings.

Do not count. Require free movement. If the pens scratch the movement is not good, or the pens need changing. Correct this at once.

No. 19. Change to a new sheet of paper, and write in the direction of the ruled lines.

The distance between down strokes, the turns and angles will need careful attention.

*Thursday.*

Drill on the ovals as before.

No. 20. Count: "Ready," "glide," "one," "finish." The exercise should cross one-third its height, and should be carried the width of six ruled lines.

No. 21. Each down stroke should be made on a ruled line. Make six strokes without stopping or lifting the pen. The down stroke is straight, on the main slant, nearly to the line, therefore curve the up strokes back or to the left, and get the crossing one-third the height of the letter.

No. 22. Write across the lines, using wide spacing between the letters, and try to secure an easy, gliding movement.

No. 23. All take new paper. Write carefully, giving especial drill on the last turn in *m* and *n*.

*Friday.*

Practice the ovals, as for Monday.

No. 24. The time is the same as for No. 12, and the



ACCOMPANYING WRITING LESSON FOR UNGRADED SCHOOLS BY F. M. WALLACE.

exercise should extend across six lines. Close each letter at the top, and get the turn short at the line.

No. 25. Make six letters in a group before lifting the pen from the paper. Be careful how the count is given, as much will depend upon the teacher in this respect, and faulty counting will retard the progress of the school.

No. 26. Do not count. Have each letter made on a ruled line, writing across the paper. Turns and angles must be observed—particularly the last turn in *m*.

No. 26.—All change paper, as heretofore. Write in the direction of the ruled line. In general, keep watch of the points mentioned in No. 26.

*Word Spacing.*

Spacing between words should be carefully taught and rigidly enforced. After the finishing stroke of each word the beginning stroke in the next word

commences directly under the point where the finishing strokes stopped. This produces solid body writing and is one of the elements of beauty in page writing.

*Enough for Several Weeks' Practice in These Lessons.*

These five lessons contain enough material for several weeks' practice.

The purpose of the exercises given in this number is to develop that most difficult of all movements used in writing—the lateral—and each exercise should be carefully presented and thoroughly taught.

The teacher must practice the lesson faithfully, using the blackboard, "hand board," pen and ink, before attempting to teach the lesson.

Remember, at each lesson, to direct the students how to move the paper so as to overcome the necessity that would otherwise exist for moving the arm from its position.

At the close of each lesson collect the ink, paper, etc., as previously instructed.





ice cow coin cone



u vine van vase s



moon man mane



Bees can say buzz.

ACCOMPANYING LESSON IN VERTICAL WRITING BY A. F. NEWLANDS.

## Vertical Writing

BY A. F. NEWLANDS, SUPERVISOR OF WRITING,  
KINSTON, ONT.  
No. 4.

### The Word and Sentence Method.

46.—Many well known teachers and supervisors have for some time urged that young children should not try to form letters until they had been trained considerably in movement, after which they should practice on such exercises as *mitu, muu*, etc., some going so far as to insist that the child's practice should be limited to combinations of *n* and *m* until they could be well formed and freely written with the arm movement. Many have taught these exercises together with simple words only up to the third year in school, and have arranged a complete series of counting exercises from them to train whole classes of pupils to move their pens rhythmically.

47.—Who has not seen teachers analyze a letter thus:

1. Upward left curve turn;
2. Downward straight line angle;
3. Upward left curve turn;
4. Downward straight line turn;
5. Upward right curve. Then count "one, two, three, four, five; one, two, three, four, five, at infinity," while fifty or sixty children, like so many machines, make marks as directed and are supposed to be learning to write.

### No Two Children Alike.

48.—We have at least got far enough in child study to know that two children can most profitably do a thing in exactly the same way in precisely the same time, etc. Is it surprising that true teachers have turned in utter disgust from such cramping, benumbing, personality-obliterating methods as these? It is true very similar methods are used in other subjects where children are taught in herds, but that does not make it right, and with that we have nothing to do here.

### Copy-Book Methods at Fault.

49.—Few of the series of copy-books either in America or England have made provision for practice on more than single words earlier than the

fourth or fifth book, which would bring the pupils well on to the fourth or fifth year in school. Probably in no other subject would educators think of treating children as such incapables. Children who before entering school at five or six years of age have quite a large vocabulary and are able to express their ideas clearly must be kept practicing silly, meaningless exercises and words for years.

### Tracing Copies a Waste of Time and Energy.

50.—Much time and energy has been wasted by practicing on tracing copies. We have made repeated experiments with these exercises and the results have always pointed to the fact that they are worse than useless. No one can learn either form or movement by such practice because the attention becomes completely absorbed by the effort to keep the point of the pen on the line.

### Space Ruling Is Senseless.

51.—Space ruling is equally senseless. In our experiments we have used writing practice books with space ruling up to the fourth year grade, and we have found that better work can be done from the very first with but a base line. Just as we condemn tracing copies and space ruling we disapprove two or more copies on a page. These all embrace a wrong principle—that is, that the aim of the learner should be to follow in every detail the set copy. He must be hedged in on every side. We believe that the pupil must be trained to get the copy in his mind, a more or less definite concept of the form and of the proportions of the parts, and that this mental picture should be the real copy that the hand tries to reproduce. The little kindergarten girl had the right idea of drawing who, when complimented upon a picture she had made and had been asked how she was able to draw so well, said: "Oh I don't know; I just fink a fink and then draw a mark round it." The first lessons in writing are in a sense drawing lessons, but the child artist draws the same form again and again until he can do it almost automatically. There must, however, be an ideal form in the mind with which to compare the manual product. The child who tries to follow exactly the book copy will never learn to write with freedom.

### A Uniform and Stereotype Style Unnatural.

52.—The effort to train pupils through unnatural modes into a writing uniform and stereotype style has everywhere so signally failed that a few educators

have discarded formal writing lessons altogether in the hope that better results will be obtained by permitting the children to develop their writing habits through the regular lessons in written expression. These men argue that the writing lessons have been purely mechanical, have lacked the essential element of interest and have wasted time and effort; that what is needed to call forth the best mechanical effort is the stimulus of thought expression. We are not surprised that some have swung to this extreme, and we fully appreciate the importance of interest and thought impulse, but we believe this idea expresses only one, and that not the chief, of the causes of the failure of the old method. You will have observed that children who ordinarily spell well make absurd mistakes in orthography in original composition. Sometimes, on looking over your own manuscript, especially where you have had a struggle in the expression of your thought, you are astonished at the ridiculous errors in English you have made. These facts are easily explained. The attention cannot be concentrated upon more than one thing at a time. Hence, when the mind is completely absorbed in collecting, arranging and expressing ideas, such matters as spelling, writing and the form of language are neglected. We are endeavoring to work out a happy medium between the special lessons in pothooks and principles, single letter forms, movement and counting exercises, etc., on the one hand, and the entire absence of writing lessons on the other.

### Pen Writing from the Start.

53.—We use and recommend pen writing for all written reproduction work from the first, and begin the writing lessons with easy words to be previously developed in the reading and language lessons, etc. These words should grow into sentences similarly developed.

54.—Children can learn to write a word much more easily than a single letter and a word with an illustration will suggest any number of sentences or stories to them.

55.—It is a quarter of a century since the best schools abandoned the a, b, c method of teaching reading, it having been found that a child learns the word "dog" much more readily than the letter "d," chiefly because the word means something to him: an association is established between the word form and the child's preformed concepts of the animal itself and its spoken name. These schools have generally retained the a, b, c method of teaching writing, although the same principles apply in both cases. Reading is thought getting, and if oral thought expression. Writing is another form of thought expression. Words have the additional advantage of presenting letters and their parts in their proper relation. The best copies for beginners, therefore, are familiar words, especially when the thing named is also pictured to stimulate interest and association. Place one of the copies on plate 5 before a child who has never been taught to write, let him take a good look at it and then take the copy away, ask him if he remembers the form of the letters; if he does not, let him have another look at the copy, and then let him write it from memory. You will probably be astonished to see how well he can reproduce the word in this way.

56.—The copy should not be placed before the pupil to work from until he has in this way learned to write from it without copying it line by line. At first some children will separate too far the letters that have no connecting lines, but they soon correct this tendency. The advantages of placing before the child copies without connecting lines are very much greater than the slight disadvantage of the irregular separation of the letters. Many children never really know the form of the letter until they see it in a word without its connecting lines.

### Large Copies Best.

57.—The copies on plate 5 will to many appear to be much too large. In the "Volpenna Lessons" published some time ago we pointed out that: "Every effort of the eye to read, to observe likenesses and differences in the forms and to obtain clear, accurate concepts, as well as of the hand to reproduce the mental picture formed, is much easier than with copies of the ordinary size. Little children never take kindly to fine work. Their sewing, knitting, drawing or paper cutting is always coarse. There is behind this a natural law that

applies with equal force to writing. Moreover, no practice is better than writing these large forms for developing confidence and ease in writing."

58.—A few of our teachers objected to these copies as being altogether too large for the pupil's regular work and refused to encourage them in writing this size, but at the end of the term the writing in their classes was so inferior to the others they have gladly encouraged it since.

59.—Senior pupils coming to our schools from other places always practice on exercises as large as the primary work for a short time. We find it supplies the best possible training in freedom and strength.

## FRATERNAL NOTES.

—D. S. Weinheimer is penman and principal of Com'l Dept. of the North Tonawanda, N. Y., High School. He is going to enter work on his pupils in *THE JOURNAL* Public School Contest.

—J. O. Gordon, Supvr., Rocky River, Ohio, is a good penman and teacher and has won the good will of the people of his city.

—H. Champlin, Supvr. at Cincinnati, will spread the gospel during the summer months at Glens Falls, N. Y., Summer School and at several other places. He preaches good writing twelve months in the year.

—J. W. Robertson, Supvr., Denver, Col., is a hard-working writing enthusiast, and not only works hard himself, but so enthralls the teachers that they second his efforts. Scores of his teachers subscribe for *THE JOURNAL*.

—Miss Clara Banks, special teacher of writing and drawing in Osage, Ia., is thoroughly in love with her work, and as a consequence has been very successful in her present location.

—Miss Mary Condit, former student of E. L. Miller, Simpson College, Indianola, Ia., is the special teacher of writing in the city schools of Chariton, Iowa.

—The principal of Honesdale, Pa., public schools, George W. Twitmyer, is particularly interested in the writing of the pupils, and gives this subject its due attention in his schools. We wish we could say the same thing for every public school principal in America.

—J. S. Preston is now teaching in Winthrop and Peabody, Mass.

—In a recent number of *School Education*, Minneapolis, Minn., we find a very interesting article on "Vertical Writing" by the Supvr., J. D. Bond, of St. Paul, Minn. Mr. Bond is in frequent demand as a lecturer to teachers and others on writing. He has an engagement at Milwaukee, Wis., to speak before the teachers of that part of the State.

—Miss J. J. Kelley, Ware, Mass., is a good writer and well versed in teaching writing and other branches in public schools. She is about to take up writing as a specialty.

The fifty-eighth annual report of the Board of Education of Cleveland, O., is a very elaborate and comprehensive volume of 560 pages. We do not remember having seen any city school report to equal it. Every phase of the work is given due attention, and the writing and drawing is not neglected, having a dozen or so full-page half-tones and colored plates, as well as reports from Supervisor of Writing Clark and Supervisor of Drawing Aborn. We are indebted to Mr. Clark for this handsome volume.

In a recent letter, Mr. Zaner said that *THE JOURNAL* must be counted as a paying advertising medium. He receives orders for supplies, etc., from a new ad. before he has received his copy of the paper. It shows that our subscribers read *THE JOURNAL*'s advertising columns.

## PROGRAM OF DRAWING SECTION

Of the Thirtieth Annual Meeting Northern Ind. Teachers' Association, April 4-6, So. Bend, Ind.

Music.  
Annual Lecture—"Color in Nature and in Ornament,"—Prof. Henry T. Bailey, State Supervisor of Drawing, Mass.

"Fundamental Art Principles Capable of Being Recognized and Practiced in the Work of Elementary Schools,"—Jesse H. Brown, Supervisor of Drawing, Indianapolis.

"Drawing in Primary Grades,"—Miss Cora Ney, First Grade Teacher, Coquillard School, South Bend, Ind.

"Art in the School Room,"—Miss Anna L. McBride, Teacher of Drawing, Elwood Schools.

"What are the Distinguishing Characteristics of Our Present American Decorative Design?"—Miss E. E. Sellen, Teacher of Drawing, Indianapolis High School.

President, E. Newton Reser, LaFayette, Ind.

Owing to the great pressure on our columns this issue we are obliged to omit the School and Personal page. It will appear as usual next month.

## Well-Known Supervisors.

A. A. CLARK.

Freedom, O., was the birthplace of A. A. Clark, Supervisor of Writing, Cleveland, O., and the time was September 2, 1849. He served the usual penman's apprenticeship on the farm, attended and occasionally taught district schools. His education was principally obtained at



Ravenna, O., High School; Hiram, O., Coll., and the Spencerian Bus. Coll., Cleveland. He has taught in the Bryant & Stratton Bus. Colleges in Philadelphia, Chicago, and Newark, N. J.

In 1875 he began teaching in the public schools of Cleveland, and when A. P. Root resigned as Supervisor of Writing, Mr. Clark was elected to the position and has held the place ever since. There are 1,000 teachers employed in the Cleveland schools, and Mr. Clark has succeeded in training them as good blackboard writers and teachers of writing. Cleveland's writing exhibit at the World's Fair attracted much attention and secured an award. All specimens, good, bad and indifferent, from eight grades were shown in this exhibit.

From the fifty-eighth annual report of the Board of Education we gather quite a good deal of information about Mr. Clark's method. He maintains a Saturday morning training class for the teachers, visits the schools frequently and regularly, inspects the teaching as well as the writing of the pupils. The ordinary written work is examined also.

Mr. Clark is happily married, has a son aged ten, and enjoys home life. He is a member of the Royal Arcanum, National Union Society and the Uniform Rank, Alpha Div. No. 1 R A.



PENCIL DRAWINGS BY MISS JESSIE UNDERWOOD, A 15-YEAR-OLD PUPIL OF G. W. WARE, SON'S WRITING AND DRAWING, FT. WORTH, TEXAS. AWARDED FIRST PRIZE AT TEXAS STATE FAIR.

## Public School Work.

—Supr. G. S. Herrick, of the Kendallville, Ind., schools, sends a package of common sense business writing from his High School seventh and eighth pupils. The work is neat, uniform and the letters are well formed. A little more speed and movement would help it, however. Among the best writers we notice Katie Mueller, Ada Whitford, Halia Whitford, Sophie Loman, Jennie Auman, Belle Pepple, Beatie Bruce, Katie Coleman, Minnie Brueggemann, Maud E. Bower.

—Well executed drawings of some of the flourished designs that have recently appeared in *THE JOURNAL* have been received from J. W. Nichols, a 13-year-old, 6th grade pupil of Supervisor S. S. Purdy, of Des Moines, Ia. The designs are copied faithfully so far as form goes, and the artistic effect produced by so young a pupil leads us to think that he should be encouraged to pursue drawing and art matters further.

## Writing as Taught in Public Schools of Leading American Cities.

Sixth Installment of Reports for the Penman's Art Journal from City Superintendents of Schools. Begins in October Journal.

[INITIAL MADE IN JOURNAL OFFICE]



POLL of the superintendents of American public schools on the question of vertical writing has shown that a small number are not in favor of it, that quite a large number have not investigated it sufficiently to care to express an opinion, while the majority of those expressing any decided opinion favor it.

The supervisors and teachers of writing claim that the opinion of the average superintendent as to methods of teaching writing is worthless—"is not worth a continental" as one well known Supervisor put it. We are not attempting to decide whether this is true or not. All we desired to do when we started the investigation was to find for the information of *THE JOURNAL*'s readers when and where vertical writing was being introduced, with what success it had met, and the opinions of the various superintendents. Our readers may decide for themselves how much value to place on the opinions of the superintendents.

Here are the questions submitted to each of the superintendents in American cities with a population of 10,000 or over:

First.—Have you investigated the claims of vertical writing to any extent? If so, what is your opinion of it?

Second.—Has this style of penmanship been taught to any extent in your schools? If so, how long and with what results?

Third.—Are copy-books used generally in your schools? If so, on what degree of slant are the copies? (A specification of the books used will give us the desired information in this connection.) And is the general tendency of students to write more or less vertical than the copy?



A copy of this issue of THE JOURNAL is sent to the superintendent of schools in every American city and town of 1,000 population and over. The object is to show them what we are doing in the line of public school work, with the hope that they will consider the matter of efficient importance to bring the paper to the attention of their teachers. During the past year all the general educational papers of national reach combined have not printed so much relating to the teaching of writing and drawing in the public schools as THE PENMAN'S ART JOURNAL, and it is well within the facts to say that it would not be possible to obtain from any other source for \$10 as much on these lines as a JOURNAL'S subscription gives for \$1. This price includes as premium a complete work of self-instruction in writing of especial value to teachers. Without premium we will make a special price of 60 cents to superintendents who will kindly bring the paper to the attention of their teachers, or of 50 cents each where several join in a club. Please look this paper over carefully, page by page, and see if you think any school official or teacher would not find it a profitable investment at a cost of a few cents a month.

The tendency toward the employment of penmanship specialists in the public schools has been very marked during the past two years. Frequently these teachers are also able to lend a hand at the regular work. THE JOURNAL is in close touch with practically the entire body of American penmanship teachers, and will gladly undertake to find for any superintendent, without charge, a teacher of the class indicated.

Nothing that has ever occurred during THE PENMAN'S ART JOURNAL'S nearly twenty years of hammering—hammering—hammering away at public school teachers, has been more gratifying than the widespread interest in writing that is now everywhere apparent among progressive teachers and officials of such schools.

Returning to the superintendents' reports, after a moment's digression, it will be seen by examination of the summary at the close of this article that THE JOURNAL has received reports from the superintendents of a large proportion of the larger American cities. We shall be glad to hear from school officials generally, especially with regard to the result of any experiments that may have been made in the writing department.

#### Proabody, Mass.

I. I have given some attention to vertical writing. Those of its advocates who seem to have any ideas of what they are talking about seem to be thinking of the use of the finger movement, pure and simple, and that movement is NOT ADAPTED to the breaking up of cramped positions of the hand and pen holding, which generally exists in the public schools at the present time. If the penmanship teacher has any idea of writing with the lines parallel with the front of the body, as advocated, either the paper must be drawn to the left or the rest placed to the right as the writing progresses along the line. This seems to me objectionable. I have seen some vertical writing which seemed less trying to the eyes than any oblique writing with which I have compared it.

3. Copy-books are not used to any great extent.

Jan. B. Gifford, Supt.

#### Manistee, Mich.

1. I have investigated the claims of vertical writing. I believe it is more easily taught and more legible than the old system. I think, however, it takes away a great deal of the beautiful in writing.

2. No. We are thinking of trying it in a room or two as an experiment.

3. We use the Normal Review system of copy-books for a sort of a guide. Most of the writing is done on practice paper. I believe the general tendency is to write a little more nearly vertically than the copy.

D. A. Reagh, Superintendent of Writing.

#### Seattle, Washington.

1. Yes. If some person discovers the correct slant for the normal hand, or that it should write perpendicularly, what is to be done with the large number of other cases? I believe it unreasonable and physiologically unsound to say that all persons shall make the down strokes vertically, or that they shall tilt the letters any set number of degrees to the right or vertically. A majority of our pupils slope their letters slightly—say from twenty to thirty-five degrees. Do not moving bodies incline toward the right as they are approaching? Is every character or soul in handwriting unique? Individuality, and teaching pupils to write vertically or to slope their letters in any set manner will do more to rob them of this than all other things combined. When teachers make a greater study of human nature—how to enlist the child—and the analysis of human muscles, psychology and physiology, and when they teach their pupils more in movement drills and less in form study, slant and shade, then will the greatest good be attained from our labors.

2. No.

3. We use Wilson's Penmanship practice tablet, and write copies on the board.

Judson P. Wilson, Supervisor of Writing.

#### Elgin, Ill.

1. I have examined into the merits of vertical writing quite a little. I am favorably impressed with the system and believe better results can be obtained from it, in a shorter time, than by the sloping, writing.

2. A number of our teachers in the lower grades have taught it during the past year with excellent results. Teachers here had pupils that did poor work with the slanting system allowed them to substitute the vertical, and always found that they improved much more rapidly.

3. The Normal Review system of copy-books is generally not exclusively used. Some teachers do better work without a copy book, and are allowed to give instruction otherwise.

In our first primary rooms the teacher placed a copy of slanting writing on the board and said nothing to the pupils about slant, and out of about twenty I noticed that about eighteen used the vertical writing. From this I concluded that when the beginners are left themselves to choose their own slope they adopt the vertical, and that the vertical is the natural inclination.

Cañon, Ill. H. F. Derr, Supt.

1. I have investigated the claims of the vertical—both the theory and the practice. It is the more rational and natural system. It is more practicable. The results are obtained earlier with no bad bits of pen holding.

2. Six of my best teachers taught the system nine months the past year as an experiment. We will use it in all the schools the coming year.

3. The Eclectic system of copy-books is generally used in our schools. The tendency of our students is to write more vertical than copy.

T. C. Cleland, Supt.

#### Wichita, Kansas.

1. I have investigated its claims somewhat, and as a result I am more thoroughly convinced that it rests on a basis of common sense. I think it has one to it. More than many things in penmanship, as in other branches, simply because some one has done so before us. We ought to do this in the present age demands, and in what way it demands that it be done.

2. No.

3. We use the Barnes system of copy-books.

Wm. Richardson, Supt.

#### Pateron, N. J.

1. Have investigated the claims of vertical writing, and formed the opinion that it is worth trying in our schools.

2. It has been tried in our schools to a limited extent. We shall continue our experiments with it.

3. Copy-books with 52° slant are used in perhaps one-half of our schools. I think the general tendency of pupils is to write more vertically than the copy.

A. C. Reinhart, Supt.

#### East Orange, N. J.

1. Yes. It seems more legible and more easily acquired, but I believe it requires more effort to write continuously a long time.

2. Four classes in two high primary grades as an experiment—with excellent results.

3. Copy-books (52° slant) are used in all grades except two where vertical writing is taught. More vertical until they are able to teach proper pen holding, than usually less.

Vernon L. Davy, Supt.

#### Topeka, Kan.

1. Yes. Believe in it.

2. No.

3. Roundabout Writing Chart in the hands of the pupils. No class work. Recitation conducted on the individual or "laboratory" plan. Tendency to the vertical.

Wm. Davidson, Supt of Schools.

#### Saginaw, Mich.

1. Yes. It is superior to the slanting system in all essential points.

2. Yes. About one year. I am well pleased with the results. The work of the pupils is more legible and their positions for writing better.

3. Yes. Harper's, Maynard & Merrill's in twenty-five rooms for the vertical writing. Pupils follow the slant of copy-books very well while they are being drilled upon the slant, but as soon as this is stopped the tendency is toward the vertical style.

A. S. Whitney, Supt.

#### Colton, Cal.

We have tested this system thoroughly for five months. My opinion is very favorable. I addressed a circular letter to my teachers asking for opinions. Teachers, not superintendents, are the proper judges in this matter. I give you an epitome of the answers:

All poor writers are rapidly improving. The position is easier, more natural, more beautiful. The form of the letters is more simple, without unnecessary flourishes, and for the beginners, looks more like script. The writing is more legible, the position better. The letters are more distinct, space is saved. Pupils do not write rapidly, but more distinctly and time is saved in looking over their work. It saves eyes in reading their own work. Had pupils been taught by the vertical system from the beginning, the position would probably be found in the fifth grade, and writing could then be dropped as a special branch. Beginners naturally write vertically, consequently they learn more quickly and with less effort on the part of the teacher than by the old method.

In all of which my observation leads me to concur. I have been slow to give up the slanting system, but for business generally the vertical is preferred. We use the American Book Co.'s vertical copy-books in all grades excepting the first. We have been using by P. D. S. books. I have had the vertical system authorized by the County Board of Education.

W. F. Bliss, Supt.

#### Port Hope, Ont.

We have been using vertical writing in the Port Hope High School for over a year. It has also been adopted by the Model and public schools in this town.

The results have been quite satisfactory, and have justified the change.

Copy-books are not used.

We have large classes, in which the regular class-exercises are as legible as the very imperfect specimen of vertical I give you in this letter.

I was led to make the change for three reasons.

1. The best writers in my classes for the past 15 years wrote a vertical hand, or nearly so.

2. I have met with no business man who keeps up the old slant in business colleges; all tend to a style more nearly vertical.

3. The arguments of Mr. Newlands, backed up by months of trial. T. K. Newlands, Head Master.

#### Petersburg, Ont.

Vertical writing was introduced into our schools one year ago. Mr. Newlands gave our teachers a two hours' lesson, and by this one visit he gave vertical writing a tremendous impetus in our schools.

The writing of our pupils is more legible and more rapid than formerly. I get better writing from six year old first-year pupils than from formerly from third-year pupils with slanting style. We find it much easier for our pupils to sit erect while writing vertically than for slanting style.

We have no special teachers of writing and use blank books for copy-books. The copies are written on the board for the teachers.

The style of writing so popular in Ont. is that of Mr. A. F. Newlands of Kingston, who, in my opinion, has more than any one else combined beauty and simplicity with the other essential elements of style.

J. W. Garvin, Inspector.

Of those responding to our request for information, forty-nine answered that they favored vertical writing; sixteen that they did not favor it, and ninety-four were non-committal in their answers. Where reasons were given for not favoring definitely, the writers stated that they had not experimented or investigated sufficiently to form an intelligent opinion.

THE JOURNAL has done its best to secure the opinions of the leading educators in the public school line, and to present them in a fair and impartial manner, and from the interest manifested on all sides we feel repaid for our expenditure of time and money. Time alone will tell whether vertical writing is a fad or not. THE JOURNAL has endeavored to collect such information as would clear the horizon and give all interested something on which to base further investigations.

Following is how the cities voted:

#### Favorable.

San Francisco, El Paso Co., Texas; Johnston, Va.; Elmira, N. Y.; Oswego, N. Y.; Beatrice, Neb.; Chicago; Nova Scotia, Can.; Minneapolis; Montreal; Baltimore; Philadelphia; Arcadia, Nev.; Aurora, Ill.; Guelph, Ont.; Ft. Smith, Ark.; Peabody, Mass.; Port Huron, Manistee, Mich.; Elgin, Ill.; Cairo, Ill.; Wichita, Kan.; Pateron, N. J.; East Orange, N. J.; Topeka, Kan.; Col. Colo.; Saginaw, Mich.; Mount Vernon, N. Y.; Port Huron, Ont.; Duluth, Minn.; Col. Springs, Colo.; Lincoln, Neb.; St. Catharines, Ont.; Sacramento, Cal.; Ft. Wayne, Ind.; Medford, Mass.; San Antonio, Tex.; Covington, Ky.; Wilkes Barre, Pa.; Salem, Mass.

#### Unfavorable.

Newark, O.; Albany, N. Y.; Hastings, Neb.; Teunton, Mass.; Kingston, N. Y.; Boston; Atlanta; New London, Conn.; Cleveland, O.; Peabody, Mass.; Seattle, Wash.; Memphis, Supr. Miss.; Massillon, O.; Stockton, Cal.; Louisville, Ky.; Macon, Ga.

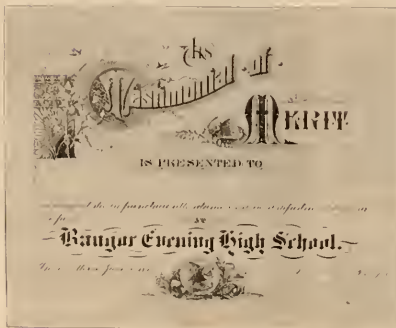
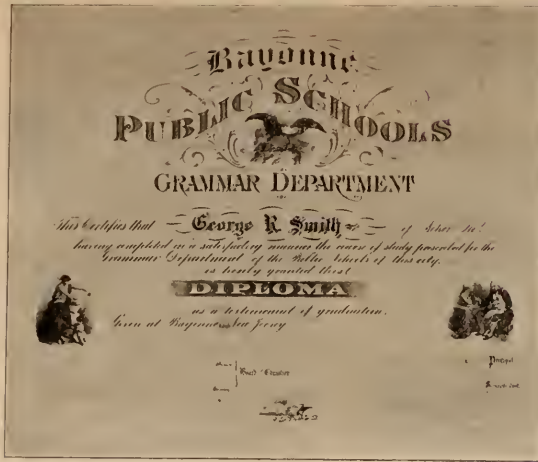
#### Non-Committal.

Lynn, Mass.; Salt Lake, Utah; Muskogee, Mich.; Trenton, N. J.; Battle Creek, Mich.; Norwich, Conn.; Woburn, Mass.; Washington, D. C.; Providence, R. I.; Joseph, Mo.; Elkart, Ind.; Omaha; Cambridgeport, Mass.; New Orleans; Birmingham, N. Y.; Salem, Mass.; Edinboro, Pa.; Altona, Pa.; Camden, N. J.; Altona, Ill.; Milwaukee; Rockford, Ill.; Chicago; St. Paul, Minn.; Minneapolis, Minn.; Springfield, Ill.; Northampton, Mass.; Jacksonville, Ill.; Akron, O.; Columbus, O.; Amsterdam, N. Y.; Utica, N. Y.; Nebraska City, Neb.; Elizabeth, N. J.; St. Louis, Mo.; Fort Worth, Tex.; Ogdun, Utah; Shreveport, La.; Springfield, Ill.; Portsmouth, Va.; Tacoma, Wash.; Raleigh, N. C.; Chelsea, Mass.; Mobile, Ala.; Oakland, Cal.; Ansonia, Conn.; Hartford, Conn.; Patuxent, Ga.; Oakesburg, Ill.; Decatur, Ill.; Terre Haute, Ind.; Anderson, Ind.; Somerville, Mass.; Malden, Mass.; Newburyport, Mass.; Quincy, Mass.; Worcester, Mass.; Springfield, Mass.; Dover, N. H.; Concord, N. H.; Manchester, N. H.; Bridgeton, N. J.; Saratoga Springs, N. Y.; Hudson, N. Y.; Troy, N. Y.; Batavia, N. Y.; Olean, N. Y.; Asheville, N. C.; Titin, O.; Lebanon, Pa.; Williamsport, Pa.; Fair, Pa.; Erie, Pa.; McKeesport, Pa.; Hazleton, Pa.; Harrisburg, Pa.; Pawtucket, R. I.; Newport, R. I.; Sioux Falls, S. Dak.; Knoxville, Tenn.; Houston, Tex.; Waco, Tex.; Austin, Tex.; Danville, Va.; Parkersburg, W. Va.; Council Bluffs, Ia.; Duluth, Minn.; Sioux City, Ia.; Portland, Ore.; Kansas City, Kan.; Mt. Pleasant, Ia.; St. Paul, Minn.; Memphis (Supr.); Hoboken, N. J.; Yonkers, N. Y.

Nearly all the serial articles of instruction in writing and drawing now running begin with our January issue. We can still begin subscriptions with this issue, though it is quite low and we should prefer to begin with February.

#### The Political Economy of Business.

A series of papers on the Political Economy of Business, by one of the most eminent of living authorities, begins in the April issue of *The Business Journal* and will run through about six numbers. It is the best full-length paper of Business of the real thing—we remember to have seen. Other running features in *The Business Journal* of special interest to teachers are: Short Talks on Advertising with many suggestions; The National Geographic requirements of Stenographic Amanuenses (rigorously discussed in the April issue by G. W. Brown, Dan Brown, D. Kimball, W. A. McPherson and the editors of *The Stenographer*, Philadelphia, and *The National Stenographer*, Chicago); Mr. Osborn's papers on *The Ambitious Young Man* (Points for Business Students); Questions and Answers relating to business topics. Single copies of *The Business Journal* cost 10 cents. One year's sub. \$1.





# Penman's Art Journal

A Monthly Journal of Penmanship and Practical Education

ESTABLISHED 1877.

O. T. AMES, EDITOR-IN-CHIEF,  
W. J. KINLEY, MANAGING EDITOR AND  
BURY OF PUBLICATION DEPT.

FRONTS, VESTING HERE, AND BACKS, WRITERS TO CALL AT OUR OFFICES AND ART  
ROOMS AT 125 BROADWAY, NEW YORK. LONG ISLAND CITY, NEW YORK (FURNITURE), WHERE THEY MAY  
BE INTERESTED IN THE LARGEST AND CHEAPEST DISPLAY OF PEN ART IN THE WORLD.

**ADVERTISING RATES.**—20 cents per square inch, \$2.50 per inch, each insertion. Discounts for terms and above. Special estimates furnished on application. No advertisement taken for less than \$2.00. **TERMS.**—\$1.00 per year, \$10.00 per annum. No fee for the first copy. **CLERKS.**—A special clubbing reduction will be made as follows: **Professional or Permanent List.**—This list is confined to those who pay the full subscription price of \$1.00 (no clubbing sub. taken at less price can be entered on it). The list is mailed to those on this list until otherwise ordered, bills being sent at the completion of each year. Prompt remittances are respectfully requested, as postage and correspondence constitute a large proportion of each small account. When remittances are received on this list should return the bills, and we should have full remittance to the fact that they are precise bill they received, or report specifically to the fact that they are not received. **Other.**—This list is confined to those who pay the full subscription price of \$1.00 (no clubbing sub. taken at less price can be entered on it). The list is mailed to those on this list until otherwise ordered, bills being sent at the completion of each year. Prompt remittances are respectfully requested, as postage and correspondence constitute a large proportion of each small account. When remittances are received on this list should return the bills, and we should have full remittance to the fact that they are precise bill they received, or report specifically to the fact that they are not received.

**Important.**  
Our friends will save us much trouble and annoying delays and mistakes by making out payable to the AMES & BOLLINSON COMPANY. Letters and other matter should be addressed in the same way to the same address of the package.  
AMES & BOLLINSON COMPANY, 205 BROADWAY, NEW YORK.

## NOTICE TO SUBSCRIBERS.

The greatest care is taken in entering subscriptions and addressing wrappers. In spite of this, mistakes will sometimes occur. Sometimes they arise from the address having been incorrectly given by the agent. Occasionally the mistake is ours. All such errors may be avoided if the subscriber will note the address of his paper and report immediately if it is in any respect defective.

The address of subscriptions may be changed as often as desired, but we should have full month's advance notice as the wrappers are addressed considerably in advance of publication. If you can't give us a month's notice, please have that issue of your paper forwarded. The remainder of the subscription may be renewed to you on the address.

Don't forget the agent about these matters. Nothing can be done until we get word about it, and you will save time and trouble by notifying us direct. We can't be responsible if these precautions are neglected.

Clubbing subscriptions received at a reduced rate are promptly cut off at the time of expiration. The margin would not justify sending bills, but a notice of expiration is given and we shall be glad to enter renewals. The reduced clubbing rate practically amounts to giving the first subscription the end of our month's hope being that the subscriber will find the paper of sufficient value to justify his renewing at the regular rate.

## EDITORIAL COMMENT.

(INITIAL MADE IN JOURNAL OFFICE.)  
Special Teachers versus Copy-Books.

**I**N this paper read copy-books the Western Penmen's Association, at Lincoln, Supervisor A. E. Parsons of Creston, Iowa, made the startling announcement that the cost of copy-books, over and above what the same quality and quantity of loose writing paper could be purchased for, amounted in the city of Chicago alone to over \$30,000 annually, a sum sufficient to pay the salaries of fifteen special teachers of writing. Mr. Parsons is strongly of the opinion that it would be far better invested in salaries than in copy-books.

It is the intention of the editor of the report of the Western Penmen's Association to make it very complete and accurate. Portraits of the officers and those on the programme will be included. This report will be ready in a few weeks, and all interested in penmanship, drawing, bookkeeping, shorthand, typewriting, etc., should own a copy. The announcement will be made when it is ready for mailing.

### Writers' Cramp.

Many of the literary journals are devoting much space to "writers' cramp," giving causes, remedies, etc. We have never yet known a case of writer's cramp where the afflicted writer used a free, easy, rolling forearm movement. But in order not to be too positive, we would like to hear from any of the professional brethren who have known of cases where free movement was used.

### Rapid Writers Among Actors.

By far the most rapid long hand writers of which we have any knowledge are actors. We have been seated in an audience many a time, and have witnessed the wonderful performance of writing a one hundred and fifty word letter in thirty seconds, and this, too, "when the lights were dim and low," so

dim that any ordinary mortal would scarce be able to grope his way across the stage. We have considered if these same persons could maintain the same speed the other side of the footlights. In this connection we are reminded of a question a little boy asked his father. He said, "Papa, do actors walk like real men when they are off the stage?" His papa replied, "Yes, my son, off the stage."

## THE EDITOR'S CALENDAR.

**UNDERHILL'S RAPID PHONOGRAPHY.** By B. S. Underhill, Prin. of Underhill's Bus. Col., Rochester, N. Y. Pub. by the author. Sixty pp. Cloth. Price, \$1.

The author's teaching experience, extending over many years, convinced him that he was justified in embodying the results of this experience in a book and submitting it to the public. One style is given and that is the reporting; there are but few rules and very few exceptions, and the whole subject is put in a very condensed form. The author calls special attention to the SRA-Loop in writing such words as *system*, *systematic*, etc.

**A MANUAL OF EDUCATIONAL AND BUSINESS TYPEWRITING.** By D. Kimball, Prin. Kimball's Shorthand School, Chicago. Pub. by the Author. 225 pp. 8 x 10 1/2 in. Cloth. Price, \$2.

Mr. Kimball understands the duties of the typist in all kinds of business, and after several years of study and experience he sifted out of a large mass of exercises, forms, etc., those most desirable for teaching and practicing purposes. This constant sifting has left an admirable list of words, forms and "request frequently used"—the latter being phrases and sentences most frequently used in various kinds of business. Any typist who has mastered the words, expressions and forms of this excellent work is ready for business, so far as typewriting goes. It is a very complete manual and should find a wide circulation.

**HOW TO SPELL ONE THOUSAND COMMON WORDS.** Compiled and Pub. by M. L. Miner, 44 Truxton St., Instructor, Pratt Institute, Brooklyn, N. Y.: 27 small pages. Board cover. Price, 10 cents.

The words in this little work were carefully selected by Mr. Miner during his teaching experience, and are such as are used daily in business. Rules for spelling are given, and the whole thing is put in a very pocket size. Business and shorthand students and business men will find it a handy reference.

**GERMAN SIMPLIFIED, SPANISH SIMPLIFIED, WITH KEYS, FOR ISAAC PITMAN SHORTHAND WRITERS.** Pub. by Institute for Teaching Foreign Languages, London. Sold by Isaac Pitman & Sons, 33 Union square, New York. Several booklets. Paper, 25 cents and 12 cents each.

These booklets are designed to aid those who desire to perfect themselves in writing this system in these two important commercial languages.

**ONE THOUSAND HELPFUL HINTS.** Pub. by the Book-keeper Pub. Co., Detroit, Mich. Cloth. Price \$1.

Hints for the home student or business man in bookkeeping, shorthand, penmanship, law, short cuts, averaging accounts, etc., are included in this thousand. It was compiled by some one who knew the needs of the average person in business. It has the main points of the various subjects tersely put, and should be a valuable addition to the library of any student of business.

**THE ART OF TYPEWRITING BY TOUCH.** Pub. by E. E. Childs, Springfield, Mass. Cloth, 62 pp. 12 x 8 inches.

A new and revised edition of the same book, by the same publisher, first brought out a few years ago. It is arranged for the Remington and other keyboards, and is filled with valuable suggestions and expedients, business letters, forms, etc. It gives explicit instructions for the care and operation of the machine, and has the finger exercises arranged in easy progressive lessons. That part of the book devoted to punctuation is extremely practical, and says it all in a very little space. It is just such a book as every typewriter should keep at her elbow until she "knows it all."

**BUSINESS SHORT CUTS.** By E. S. Curtis, Porter's Business College, Macon, Ga. Paper, 32 pp. Price 10 cents.

Gleanings from the author's experience in the counting room and school rooms are embodied in this work, and serve to make it extremely practical. In probably no other branch of the business college curriculum are students sent to work with so little preparation, by the average business college, as in rapid calculations, or "business short cuts," as Mr. Curtis puts it. The business college graduate has no fear of comparison with the average bookkeeper in writing or bookkeeping, but in accuracy and facility in handling figures the business college student lacks training and practice. Mr. Curtis' pamphlet will help to remedy this trouble.

**LETTERING OF WORKING DRAWINGS.** By J. C. Fish, C.E. Published by the Van Nostrand Company, New York. Price \$1.

Mr. Fish, who is Assistant Professor of Civil Engineering in the Leland Stanford, Jr. University, California, has produced a work that architects and draftsmen generally will welcome. It is on unique lines. The style of lettering presented are made up directly from working drawings, and for the most part, styles that may be made very rapidly, at the same time presenting a neat, business-like appearance. The letters are also worked into various combinations and different styles are evolved from the same parent stock. Full instructions are given as to the construction of the standard alphabet, of lettering in general, and the kinds shown in particular, and of the makeup of titles. Heavy plate paper is used in the production of the book. The size of the page is 9 x 12.

**MERRILL'S VERTICAL PENMANSHIP (Vertical Writing Copy-Books).** Published by Maynard, Merrill & Co., 47 East Tenth Street, New York. Price, Standard Series, six numbers, per dozen, 90 cents; Intermediate Series, five numbers, per dozen, 72 cents. Specimens free to teachers.

Mr. Merrill has worked out several excellent ideas in his Vertical Writing Copy-Books. Careful study has evidently been given to the requirements of the average public school and the growth of educational sentiment in Europe and America in favor of vertical writing investigated. Instead of the usual 4 x 4 spacing found in most books, the 3 x 4 spacing, which economizes 33 1/3 per cent. space, has been introduced. The letters are in proportion of three in width to four in height. In the first books the letters are 1/2 inch in height, in the succeeding books 3/16 of an inch and in the final books they are reduced to the normal size. Capitals and loop letters are made just twice the height of the small letters, a, t, e, and the initial and terminal strokes are made to extend one half space vertically and horizontally—a unique feature, simplifying the letter considerably.

This series has been unanimously adopted by the Board of Education of New York City. In a recent talk with Mr. Merrill we found him very enthusiastic over vertical writing and thoroughly conversant with all the arguments *pro* and *con* and remarkably well posted as to the needs of the public schools. It is this knowledge, enthusiasm and genuine faith in vertical writing that are making the Merrill Vertical Penmanship copy-books a success.

## The '05 Meeting of the Business Educators' Association at Denver.

**CHAIRMAN** Frank Goodman of the B. E. A. of A. has sent us the following programme for the Denver meeting, July 10 to 12:

### PROGRAMME.

WEDNESDAY, JULY 10, 2:30 P. M.

1. The President's Address, by J. M. Mehan, Des Moines, Ia.
2. Exchangeable Value of the Alliance, Business Educators' Association, with the N. E. A., by Mrs. Sara A. Spencer, Washington, D. C.
3. Educational Status of the Business College, G. W. Brown, Jacksonville, Ill.
4. Business Colleges in Their Relation to Business Men, (a) as Learners, (b) as Teachers, by S. S. Packard, New York City.
5. Guaranteeing Positions, or Fraudulent Advertising, by J. W. Warr, Moline, Ill.
6. Ethical Principles and Higher Work Involved in Closing Books and Auditing Accounts, by Geo. Soule, New Orleans, La.
7. Business Writing, by A. N. Palmer (Editor *Western Penman*), Cedar Rapids, Ia.
8. Bookkeepers and Business Practice, or Doing Business from the Start, by H. H. Sadler, Baltimore, Md.
9. The Ideal Business Man, by W. C. Isbell, Terre Haute, Ind.

FRIDAY, JULY 12, 2:30 P. M.

1. Merits and Demerits of Vertical Writing, by Daniel T. Ames (Ed. *PENMAN'S ART JOURNAL*), New York City. G. W. Brown, Jacksonville, Ill.
2. Intercommunication, Its Benefits, by G. W. Elliott, Burlington, Ia.
3. Shorthand and Typewriting, by W. A. Woodworth, Denver, Col.
4. Practical Writing in Public Schools, (a) Duties of Special Penman, (b) Duties of Regular Teacher, by A. C. Webb, Nashville, Tenn.
5. Arithmetic in Business Colleges, (a) As a Mental Discipline, (b) As a Practical Training, by R. E. Gallagher, Hamilton, Ont.
6. The Business College of the Future, by D. I. Rowe, Johnstown, Pa.
7. Ethical Side of Business Training, by A. S. Osborn, Rochester, N. Y.
8. Business Education: Why it is Valuable to Young Men in Every Vocation, by H. T. Loomis, Cleveland, O.

The officers of the association are: President, J. M. Mehan, Des Moines, Ia.; 1st vice-pres't, A. S. Osborn, Rochester, N. Y.; 2d vice-pres't, Mrs. E. E. Childs, Springfield, Mass.; 3d vice-pres't, W. C. Isbell, Rochester, N. Y.; secretary and treasurer, W. E. McCord, New York City. Executive Committee, Frank Goodman, chairman, Nashville, Tenn.; G. W. Brown, Jacksonville, Ill., and Charles W. Miller, New York City.

The Business Educators will meet with the National Teachers' Association, and this, together with Denver's favorable location for sight seeing, should bring out a large attendance.

**HOW MANY FRIENDS HAVE YOU????**  
Who would hesitate to invest two cents a week to a good thing, at a hotel, and to help give a decided vacation in Europe, or a trip to the N. E. A. meeting at Denver, etc. See our special value premium offers an another page.

# BUSINESS WRITING FROM BUSINESS OFFICES.

Clerks and Bookkeepers in the Large Wholesale Houses Have Their Iming.  
[INITIAL MADE IN THE JOURNAL OFFICE.]



HE interest in THE JOURNAL'S Business Writing investigation has spread to the leading business houses, and frequently we receive calls from business men in New York who are interested in the showing made.

This month we show samples of the writing of clerks and bookkeepers in some of the largest wholesale grocery and dry goods houses in New York. We do not have space for all the specimens collected, but those shown herewith are fair average samples of the lot.

Following is a copy of the letter sent to each firm from which we asked specimens:

MESSES. FRANCIS H. LEGGETT & CO., NEW YORK.

Dear Sir: THE PENMAN'S ART JOURNAL is collecting material for a series of illustrated articles showing the styles of writing that are current in large business establishments at home and abroad. An important feature in this series of illustrations will be the writing of American clerks, bookkeepers and general office help.

We write to ask you to do us the favor of securing two lines of rapid business writing from each of three or four of the best business writers in your establishment. Please do not let them know that these specimens are for publication, as that would destroy their value to us. We don't want dress parade writing, but genuine every-day business writing.

For the sake of uniformity we suggest the following lines: "Enclosed please find invoice and bill of lading of goods shipped to-day."

Will you please have the writing done with good black ink on the inclosed slip of paper and mail at earliest convenience in inclosed envelope without folding?

Respectfully yours,

PENMAN'S ART JOURNAL.

## AN ENGLISH LETTER.

How Matters in the Penmanship Line Look the Other Side of the Atlantic.

EDITOR PENMAN'S ART JOURNAL:

In reply to yours of recent date, will say that I am afraid my writing will not be good enough for the JOURNAL, as I am not in practice as a teacher at present. I travel about England, Ireland and Scotland on business connected with my books.

I taught writing formerly at Manhattan College, when I was known as Brother Ephraim, in 1866-7-8, and also about four years ago at Payne's uptown college, corner Thirty-fourth street and Sixth avenue, when I assisted Mr. Remington. I was also writing master at University College School, London, for eleven years, but, as I have said, I have given up the teaching of writing lately, although, of course, I shall always take an interest in it.

The art is very much neglected in England, head masters giving it the cold shoulder as a school subject, but the people generally like it, as I have proved by the sale of my little book, over 30,000 copies having been sold in three years. All the teachers of writing that I know are only mediocre; in fact, there is not a single penman (properly so called) in England.

During my travels through the country I noticed that although there are teachers of writing in every large town the specimens which they all exhibit have been done by the same man, evidently an American, as I notice the "tag," "angle" and various birds, which appear in THE JOURNAL, all flourished in blue ink and exceedingly well done. No doubt the American penman has been over Great Britain and sold or executed for the writing masters all their specimens.

I will write again and send you a list of teachers; meantime I inclose money for subscription for THE JOURNAL for this year. You may enter me for two years certain.

If you think I could be of any service to you still write to me again. Yours truly,

London, England,

JOHN BARTER.

Every copy of THE PENMAN'S ART JOURNAL is exceedingly interesting and instructive. It is exceptionally well edited and a copy of it ought to be in every school room; it would be an inspiration to teachers and pupils. Its usefulness cannot be expressed in words.

A. A. CLARK.

Supr. Writing, Cleveland, Ohio.

# WRITING AS DONE IN WHOLESALE HOUSES.

Enclosed please find invoice and bill of lading of goods shipped to-day  
Enclosed please find invoice and bill of lading of goods shipped to-day  
Enclosed please find invoice and bill of lading of goods shipped to-day  
Enclosed please find invoice and bill of lading of goods shipped to-day

WRITTEN BY CLERKS IN EMPLOY OF SWEETSER, PEMBROOK & CO., WHOLESALE DRY GOODS, NEW YORK.

Enclosed please find invoice & bill of lading of goods shipped to-day  
Enclosed please find invoice  
Bill of goods shipped to-day

WRITTEN BY CLERKS IN EMPLOY OF B. FISHER & CO., WHOLESALE GROCERS, NEW YORK.

Enclosed please find invoice and bill of lading of goods shipped to-day  
Enclosed please find invoice and bill of lading of goods shipped to-day  
Bill of goods shipped to-day

WRITTEN BY CLERKS IN EMPLOY OF R. C. WILLIAMS & CO., WHOLESALE GROCERS, NEW YORK.

Enclosed please find Invoice and Bill of Lading of goods shipped to-day  
Enclosed please find Invoice and

Bill of Lading of goods shipped to-day  
Enclosed please find invoice and Bill of Lading of goods shipped to-day

WRITTEN BY CLERKS IN EMPLOY OF F. H. LEGGETT & CO., WHOLESALE GROCERS, NEW YORK.



## MODERN PEN LETTERING.

BY J. F. BRILEY, JOURNAL OFFICE.

No. 7.

Brush Lettering.



ERY often the pen artist is called upon to do work on very short notice, and for work of this kind the lettering must be of a sort that will admit of great rapidity. We present herewith a style of brush lettering that is applicable to work in the line of posters, circulars, newspaper advertisements and all places where a strong and catchy line of lettering is needed.

To make this style of lettering successful one must have a thorough knowledge of the forms of the Roman letters, as this alphabet is based on that style. Rule two pencil lines at top and base to guide you in the height of the letters. Do not pencil the forms, but put the letters in rapidly and free-hand with a brush.

The materials needed are a No. 3 or 4 camel's hair or sable brush, well pointed (the kind used for water color work), and a bottle of good black ink. The light lines should be brought out very strong, as shown in copy. If any retouching is required do it carefully with a brush—never with a pen, as the pen destroys the brush effect.

Next month we will show how to apply this test to formal work by giving words and sentences in different acts and ways of finishing.

From J. D. Gilbert, 1214 Main St., Kansas City, Mo., comes the best specimen of practice work we have yet received. It is a copy of the October lesson, and the neatness and accuracy of the forms does credit to Mr. Gilbert. Others are requested to send their practice work for examination.

## Y. M. C. A. Business Institute.

We are in receipt of a circular announcing the opening of a Business Institute, on September 11 next, under the auspices of the Y. M. C. A., New York. Ample quarters have been provided at the main building of the association, at Twenty-third street and Fourth avenue. The instruction and discipline of the school will be in charge of J. N. Kimball and E. E. Mull, both teachers with a number of years' metropolitan experience. We have known Mr. Kimball personally for years as one of the most accomplished of shorthand teachers. The general business management of the enterprise will be in charge of Waldo H. Sherman, educational director of the association.

The distinctive feature of the enterprise, as we understand it, is that every student of the Business Institute has the privilege of Y. M. C. A. membership, a well equipped gymnasium, with course of instruction in physical culture, a large library, reading room, entertainments, receptions, etc. The idea is a unique one and the men behind it give every guarantee of success.

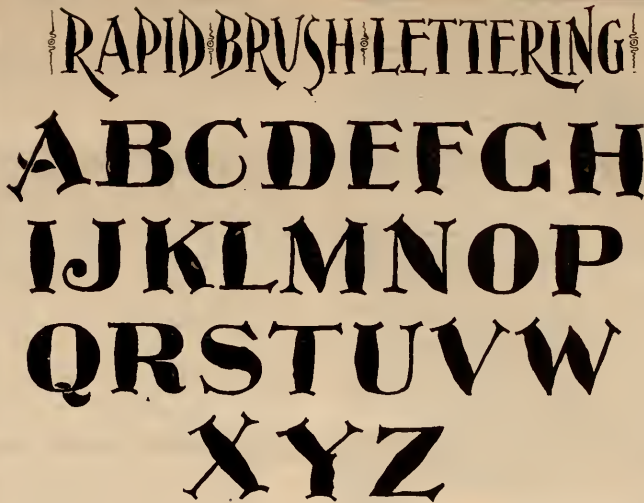
## Sadler's Bookkeepers' and Office Practice.

A new system of teaching bookkeeping by which theory and practice are combined, has lately been copyrighted and patented by W. H. Sadler, Pres't Bryant & Stratton Business College, Baltimore, and H. M. Rowe, Ph.D., the expert accountant.

The entire course is arranged in five divisions, divisions one and two taking the place of the theory department in the average school, the third division being the intermediate work, the fourth division being devoted to business practice proper and the fifth division, office work. The part now on the market, and in which most bookkeepers and business teachers are interested, is divisions one and two.

The distinctive feature of the system is that the student is made the bookkeeper (not the proprietor) the very day he enters school, and has practice and theory in equal parts, side by side. The transactions are carefully graded and arranged in logical order, and while recording each transaction the student is compelled to look up and study out which accounts are debited and credited, and why. To aid in this work, a text or reference book accompanies the budgets.

The transactions are accompanied by a great number and variety of very business like papers, covering about everything that a bookkeeper would be called upon to handle. The papers that are received from other firms accompany each student's work and come already prepared, having the writing engraved on bills, drafts, etc.



BY J. F. BRILEY, ACCOMPANYING HIS LESSON IN LETTERING.

The student is called upon to make the proper entries for the transactions that brought out these papers and to file the papers, etc. For the entries originating with the firm for which he is bookkeeper, he makes out all papers and writes all letters. The cash book and the cash account become very practical because the student actually handles the cash himself in the form of college currency.

Various account books are used, the business changes, new partners admitted, special adjustments of interest, losses and gains are made. Every phase of debit and credit is introduced, and the student is given a thorough drill in the principles and practices of general mercantile bookkeeping. The idea is that the student is to be trained primarily in bookkeeping and office practice, rather than as proprietor of the business.

One of the special features of the system is that each student is wholly dependent on himself, and while carrying on business practice work is not required to wait for another student to arrange a transaction with him, to send bills, etc. These bills and papers properly filled out come in the proper place in each budget, and he at the proper time and place is called upon to make out his own papers. In this manner he will be called on to do what the average bookkeeper finds for his daily duties in the largest firms.

In the third division of the work the use of special rulings in the different books of account is given. Special columns, corporation accounting and intricate problems and the voucher system are here introduced.

Before starting in the fourth division the student is supposed to have mastered thoroughly for himself and for his applications, and now branches out for himself and becomes, for the first time, the proprietor of the business. In divisions one to three, inclusive, set prices are used, but in the fourth and fifth divisions the daily market quotations are introduced. In this division the student also gets a more extended drill in letter writing, composition, rapid billing, shipping, etc.

In the fifth, or office division, the student changes once more and from being proprietor now becomes one of the numerous clerks in some particular office, takes a position as clerk and devotes his entire attention to some particular part of the office work.

The main idea running through the entire five divisions in the system is that of having a student handle the papers arising from the transactions for which he is called on to make the proper entries in the office books. They go hand in hand with this practice. The first question being "WHAT?" and this is followed always by "WHY?"

It is claimed by the inventors of this new method of business training that students can accomplish at least one-half more work in a given time, and that they know and understand what has been gone over twice as well as they would by the ordinary method. They also claim that it is fascinating work and arouses the student's interest at the start. Another claim is that the transactions are arranged in a logical order that develops the student's mind and draws out his best efforts. Being arranged in five divisions it can be adapted to long or short courses and arranged to suit the needs of any particular school in the whole or in part.



The interesting offers of various summer vacation tours, which are to be found in our advertising columns, should be taken advantage of by scores of teachers and others who desire to take trips to Europe, the Nat'l Teachers' Association and Business' Educators Assoc. at Denver, Chattanooga, Old Point Comfort, etc. A little extra exertion for the next few months, a few calls on friends and acquaintances, an explanation of the good things to be found in THE JOURNAL—and a trip is yours.

No blanks, no failures in this scheme. It is not alone the one who is fortunate enough to secure the largest number of subscribers who captures the plum, but each one who sends the required number in that class will be given a prize. An additional stimulus is offered in the way of cash prizes for the one in each class securing the greatest number of subs.

Another feature is that several trips to various parts of the United States are offered, and if a sufficient number of subs. for the European trip cannot be procured, then the subs. that you were successful in getting may be applied on the Denver trip, or the Bay View, Chattanooga, or any of the others. This arrangement is very flexible, and for each twenty to fifty subs. secured over the required number, extensions of time or side trips are allowed.

Business college and public school teachers and others will find it no easy matter to get a sufficient number of their friends, and even strangers, to join the ranks of JOURNAL readers, and thus obtain for the club gets pleasant trips in Europe. Just imagine a summer spent visiting the haunts of Shakespeare, Scott and "Bobby" Burns, "doing" London, Paris, Brussels and Antwerp, and seeing the thousand-and-one sights that any wide awake American is bound to see, to say nothing of the glorious ocean trips. From my visits to the steamship offices and from reading guide books, I've become so enthused that I feel like getting right out and "hustling" for subs. myself. I've secured special permission from everybody connected with the office that I am to have all perquisites arising from these trips in the way of special favors, and hence I am to have the pleasure of attending to the transfer of the baggage and the securing of tickets, etc., for the lucky ladies and gentlemen who take these trips. Those who make the European trip are expected to give me the pleasure of sitting on the dock to see the steamer start. I hope I'll not be disappointed in this, because I've gone on training already by making two trips a week on the Jersey City ferry. When these people sail away next summer I want to be prepared, as just looking at the steamer starting will be sure to make me sea sick—because I can't go myself.

One pleasant feature of this party is that it will be managed by Mr. and Mrs. Frank Baker. Mr. Baker is

the well-known Evangelist, and ladies going unattended will receive the personal attention of Mrs. Baker. Prof. Laugdon S. Thompson, director of drawing in the Jersey City public schools, and whose excellent lessons in drawing, now running in THE JOURNAL, are familiar to our readers, will be in charge of a party of Jersey City teachers on the trip and will take THE JOURNAL travelers in his care and make matters pleasant for them. There will be so many congenial spirits in the party that everybody will feel acquainted before they reach Sandy Hook.

These trips are items of great expense and no little trouble to THE JOURNAL and there is no profit anywhere—no string tied to anything—no guess work—no chances taken by club getter. Our only reward comes in a larger number of subscribers—and this doesn't pay only as we are benefited by increased advertising.

Read the offers carefully, decide which one you'll try for and start at once—no time to lose.

A. B. Katkamier, Farmington, N. Y., publisher of *Ink Drops*, writes us that he has added 1,000 subs. to his list recently, and that his ad. in THE JOURNAL brings him big returns. He has something new this month. Read it.

The friends who so kindly responded to our call for copies of the January JOURNAL will please accept our thanks. We can make good use of a few more of that issue.

W. L. Starkey, prin. of the Com'l Dept. of the Paterson, N. J., High School, has his patent adjustable desk on the market. It is handsome, practical, substantial and cheap and is just what would be expected to come from the fertile brain of W. L. Starkey. If a cook should know what is

**A Useful Application of the Magic Mysterious Fluid Made to Ink Grindstone by an Ingenious Penman.**

An artist penman using much stick India ink (and if he's an *artist* he is obliged to use considerable of it), can be said to be "always on the grind." One of the greatest annoyances in reducing stick India ink to fluid is the time and patience required for the grinding. A tray in which a little water has been placed is used, and the stick or cake of ink rubbed against the bottom of this tray from twenty to thirty minutes, and even then the quantity of ink made is small.

To obviate this difficulty, J. F. Briley of THE JOURNAL art staff has invented and applied for a patent on a most ingenious and successful contrivance known as "The Electric India Ink Grinder," a cut of which is shown herewith. It is twenty inches long, seven high and six wide. The motive power is electricity, which comes from four small cell batteries with a capacity of six volts, and is transmitted through a motor about one-fifteenth of a horse power. The cost of operating it is one cent an hour, and if there was an electric wire in the room to connect with the motor, the batteries could be dispensed with and the cost reduced materially.

The gearing used is what is known in mechanics as the "worm gearing." The worm makes 2,000 revolutions a minute, which drives the arm holding the stick of ink at the rate of 360 strokes a minute.

I will qualify you to fill any position where a

## FIRST-CLASS BOOK-KEEPER

may be wanted, for the sum of \$3.00; time required, two to four weeks. Money returned if unsatisfied. Experienced and inexperienced alike favored. **FEEL FREE TO FILL ANY POSITION** Have recently had five applications for book-keepers!



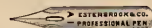
Turn it over and write on the back the following:

Dear Sir: Please send me a descriptive pamphlet of your "Improved Book-keeping and Business Manual," and oblige,  
Yours truly,  
(Your name) \_\_\_\_\_  
(Your address) \_\_\_\_\_

Hand it to "Uncle Sam," and you will receive by return mail something which every good book-keeper and progressive business man who wishes to keep up with the times should possess.

**OFFICE TRACTS. SELECTED ARTICLES** by able writers on subjects of special interest to Office Workers, republished from the "Office Men's Record" in convenient form.  
**SERIES** No. 1. Subtraction by Addition. 25 cts. No. 2. Vertical Writing. **NUMBER** No. 3. Account Books as Evidence. 10 cts. No. 4. Arithmetical Amusements. SENT BY POSTAGE ON ORDER OR CHECK.  
**THE OFFICE MEN'S RECORD CO.,**  
MAJOR BLDG., CHICAGO.

**To Write Well**  
ALWAYS USE  
**ESTERBROOK'S**  
**A1 Professional Pen.**



For a fine elastic pen it is unexcelled, the penman's favorite.

Also makers of the celebrated Falcon Pen No. 048.

Out of their 150 other styles writers cannot fail to be suited.

Ask your stationer for them.

**The Esterbrook Steel Pen Co.,**  
26 John St., New York.



BRILEY'S "ELECTRIC INDIA INK GRINDER."

needed in the kitchen, who is so well calculated to know what is best in a school desk as a teacher of writing and book-keeping? The school board of Paterson has just placed an order for 700 of these desks for a new building.

Campbell Uni., Holton, Kan., is making a specialty of its School of Pen Art and Designing. The University Designing and Engraving Co. of the same place is prepared to do fine work in its line. Our friend, C. H. Shattuck, is the moving spirit in both these new ventures.

The Goodyear Pub. Co. of 334 Dearborn street, Chicago, are meeting with success in introducing their line of text-books and supplies for commercial schools and commercial departments. They handle about everything connected with the teaching of bookkeeping, whether for theory or business practice. They also manufacture supplies to order for special cases. Mr. Goodyear is right in the business college harness and consequently knows what is needed.

The bookkeeping and commercial texts published by the Practical Text Book Co., Cleveland, O., have been adopted by the Board of Education of Brooklyn for use in the High Schools of that city—and this was done without any effort being made on the part of the publishers.

The border on the advertisement of the Zanerian Art College for this month is unique and "fetching." If we could all be made as good looking as the young people shown in this cut, Mr. Zaner should have his hands full of work. And, by the way, the Zanerian will have a big attendance this year, judging by the number of requests we get from subscribers, reading: "Please change my address to the Zanerian College. I'm going to take a course there." Scarcely a mail is received at our office that hasn't a letter from some of the Zanerian graduates who hold good positions. And these graduates are all good penmen, too.

A high-class fountain pen for a dollar! Looks big, sounds big, is big. We have one of the pens in our upper vest pocket, ready to draw the minute a man begins to talk advertising. It is made by the Lincoln Fountain Pen Co., who tell more about it in our advertising columns.

All stick india ink for the dozen workers in THE JOURNAL's art department is ground on Mr. Briley's machine, and it takes but a few minutes a day to supply them all, while when done by hand it took about all the time of one office boy.

The application of the principle is most ingeniously worked out and if applied to something in more general use would make both fame and fortune for a deserving penman.

### SIGNS OF REVIVING BUSINESS.

**Commercial Schools Looking Around for New Teachers and School Supplies.**

Unless we were greatly mistaken business is beginning to pick up a good deal among the commercial schools. March is usually perhaps the dulllest month in the year in the employment of teachers, but we have had quite a large mail relating to such matters from school proprietors during the past month, and it is growing all the while. We expect this and next month to be the best since the heavy business depression set in two years ago. The alert teachers who contemplate changing for the next school year are beginning to get in their preliminary work. The great majority of such arrangements are made between April 15 and June 15. The slow ones usually have to take the leavings.

From several independent sources we learn that school proprietors are already beginning to cast around to see what is the best they can do on their books and supplies for the next school year. There is no denying the fact that during the past year or two these schools have been getting along with just as little as they could contrive to do with, with respect of both supplies and teachers. That should make business all the brisker. Low-water mark has been passed, and there is a big gap to be filled between now and the new school year flood tide in September.

## PENS

**70 cents a Gross.**  
(Postage Paid.)

**Putman & Kinsley's Celebrated Pens.**

No. 1. Extra Fine, Double Elastic, for fine writing, flourishing, etc.

No. 2. Medium Coarse, Business Pen, for unshaken writing.

These pens have been on the market for years and are used by thousands of fine writers. We have two hundred gross left, and to close them out in a hurry (we are going out of the pen business) we make a price of 70 cents a gross.

Sent cash (money order, postal note or l.c. and 2c. stamps) with order; no accounts opened—we are closing out accounts as well as pens.

These pens have always sold at \$1 a gross. Don't send for samples or ask questions—price is too low to pay postage on answers. Just send the order and you will receive a gross to a gross sold; same price gross in larger quantities.

**PUTMAN & KINSLEY,**  
202 Broadway, New York.

**POPULAR Nature Study 25c.**  
**HELPS** By Charles B. Scott.  
**Classic Myths, 15c. YOU NEED**  
By Mary Catherine Judd. **THESE AIDS.**  
**Skyward and Back, 10c.** By Lucy M. Robinson  
Address School Education Company,  
Minoneapolis, Minn.





# SUMMER VACATION TOURS TO EUROPE, To Chautauqua (New York or Bay View, Mich.), to Old Point Comfort, Va., TO NATIONAL EDUCATIONAL ASSOCIATION AT DENVER, CO., At the Expense of The Penman's Art Journal.

FOR nearly twenty years THE PENMAN'S ART JOURNAL has covered with practical completeness the field of the Commercial and Penmanship schools—proprietors, teachers and students. During the past two or three years it has made a special effort in the public school field, and has gained thousands of readers of that class. There are still other thousands, tens of thousands, of public school teachers to whom a paper like THE JOURNAL is really indispensable, provided they mean to get the most out of their work. Also on general lines nothing is more universal in its appeal than those things for which THE JOURNAL stands. One would have to hunt rather carefully to find a family that has not one or two members whose handwriting is distinctly susceptible of improvement, that to say, who would gain from being a subscriber to THE JOURNAL.

A vigorous effort is being made to extend THE JOURNAL'S circulation on these lines, and a number of attractive vacation tours have been arranged to compensate our working friends for their trouble. There are few teachers, for instance, who could not obtain a hundred or so subscribers from personal friends, and in the larger communities, or where there is an opportunity of making a more extensive canvass, it is possible to secure the top premium offered below is quite within the reach of hundreds to whom this paper will come. It would be difficult to devise a more favorable scheme for a delightful and profitable summer vacation, and one that would represent less trouble or effort.

The offers explained in detail below are for subscriptions at the regular price of \$1 a year, with choice of premiums which are named further on. There is absolutely no lottery feature about this scheme. Some papers, for instance, have offered certain inducements for the largest club, leaving nothing for any one except the winner. In our plan all will be winners who send subscriptions. Nothing would please us better than to send a score or a hundred teachers abroad, or to Chautauqua, Old Point, etc. A fair allowance will be made for all subscriptions sent, even if the teacher who sends them is not a subscriber. The teacher is aiming cannot be secured.

In selecting tours we have sought to give a good variety. Arrangements can probably be made to modify these tours in special cases, so that if a teacher prefers to spend his vacation in a different manner or at a different place, it can be done upon the same general plan. In fact, you can spend your vacation as you please and pay for it in work for THE JOURNAL that will not interfere with your regular employment. Of course, the details of any modification would have to be attended to by correspondence.

In laying out the tours it is necessary to have some starting point, as a basis of estimating expense. Those who live at points more remote can take advantage of the offers by paying the difference of cost, either in subscriptions or cash.

## FOR 350 SUBSCRIPTIONS.

**OFFER No. 1.—TRIP TO EUROPE** (England, Scotland, Belgium and France).

A most delightful European trip of 37 days will be given by THE JOURNAL for 350 subscriptions. This party will leave New York on July 20th and will be in charge of Mr. Frank Baker, who will look after the comfort of each member of the party. The party will be joined in Europe by Prof. Langdon S. Thompson, the well-known English Director of Drawing, and will take with them a number of their friends. Mrs. Baker will be one of the party, and ladies traveling without escorts will have her aid. Many Jersey City and New York teachers are going and it will undoubtedly be a cultured and jolly party.

### THE ITINERARY.

Leave New York July 20, 1895.

July 30: Arrive Glasgow.  
July 31: Edinburgh (Grand Hotel Royal).  
Aug. 2, 3, 4, and 5: London (Columbia Mansions). Sunday here. Rail to Harwich, and a grand sail across the North Sea (German Ocean) on new and large steamship (3,000 tons) of Great Eastern Railway.  
Aug. 6: Antwerp (Hotel des Flandres). Carriage ride.  
Aug. 7: Brussels (Hotel de l'Europe). Carriage ride.  
Aug. 8, 9, 10, 11, and 12: Paris (Hotel de Dijon).  
Aug. 14 and 15: London (Columbia Mansions).  
Aug. 16: Sail on steamship "State of California."

Arrive New York Aug. 26.

### WHAT IS INCLUDED.

First class ocean passage throughout. Usual popular second and third class rail in England. Second class rail on Continent. Nearly half of the travel in Germany and Swiss districts of the Tours; the railway coaches are of the Mann Boudoir Palace Day Coach pattern, superior to American first class coaches. (About ninety-five per cent. of the American and English travel abroad is second-class, equal to American first-class transportation.) The hotels average nearly first class. Only two or three second-class by reputation—practically more comfortable than the first-class hotels in some cities. The hotels have been personally visited by Mr. Baker, and chosen for their superiority in comfortable rooms and attentive service.

Carriage rides are given where stated. Omnibuses furnished to and from hotels when necessary. All fees to hotel waiters. Fifty-six pounds of baggage to London; and baggage only from there.

Every necessary expense from the time you leave New York until you return to New York is included. Admission fees to museums are not included, but this is a small matter, as the admission is free most times and places, and where a fee is charged it is but ten cents to twenty cents.

No more delicate work of spending a vacation can be imagined than this delightful trip.

It has been the wish and dream of your life to visit the scenes and haunts of the hundred and thousands of illustrious celebrities, whose forces and energies made the Old World almost supreme in the Arts, Sciences, Architecture, etc. You have read hours, days and weeks since childhood, of the splendor, magnificence and magnitude of the Great Cathedrals, the majesty of the old ruins of Abbeys and Castles, the grandeur of scenery, and the beauty and sublimity in painting and sculpture, the work of the Masters of centuries, including the Masterpieces of Rubens, Raphael, Michael Angelo, Titian, Tintoretto, Rembrandt, Murillo, etc., to be seen nowhere else than in London, Paris, Dresden, Antwerp, Brussels.

Hardly a city, town or hamlet of Great Britain but what contains some work of art or depicts by history, landmarks or otherwise, some visible sign of historical interest and former greatness—all is fresh and new if it has been read in a thousand books. While the tour speeds from place to place, to art museum, and masses of antiquities, to the great public buildings and halls of legislation, etc., etc., he becomes lost in a perfect oblivion of wonderment, both edifying, interesting and often amusing by contact with the people, whose customs, peculiarities, dress and mode of life perfectly transfix and absorb him beyond all description in his journey. The antiquities of the world are to be seen between London and Rome for four thousand years. A trip to Europe is an after life of pleasant recollection that a hundred—yes, a thousand—times the cost could

not purchase. They who have been to Europe, if only to London, want to go again; and some cross the Atlantic at regular intervals the remainder of their lives, after the revelations to them of their first trip.

THE JOURNAL'S offer includes every necessary expense, as explained, for the round trip from New York. Ship rates up the river Rhine, to Strasburg, to Berlin, to Vienna, Florence, to Rome, through Switzerland, etc., are offered for additional subscriptions.

Full information, descriptive circulars, etc., furnished on application.

## FOR 150 SUBSCRIPTIONS.

**OFFER No. 2.—Round Trip to Denver**, Meeting of the National Educational Association, July 5-12, 1895. DEPT. OF BUSINESS EDUCATION meets at same time and place. Expense for this trip is limited to \$75, and should the club raise start from a point so near Denver as to not use the \$75 for expenses, the rest will be paid in cash, enabling him to prolong his vacation. Seventy-five dollars will cover railroad fare, sleeper and meals en route.

This is the great educational meeting of the year and the trip to Denver will be a splendid one.

Side trips to Manitou, Colorado Springs, etc., are offered for additional subscriptions.

## FOR 60 SUBSCRIPTIONS.

**OFFER No. 3.—Round Trip from Either Chicago or New York to Chautauqua, N.Y.** This includes railroad fare, one week's board at Chautauqua in first-class boarding house, and daily admission to grounds.

The advantages of this celebrated summer educational resort, where education and recreation are combined, are so well known that they need not be dwelt on here. (For printed matter in regard to the resort address Rev. John H. Vincent, Buffalo, N.Y.) The stay at Chautauqua may be prolonged during the season at the rate of one week (board and daily admission) for every 15 subscriptions.

## FOR 50 SUBSCRIPTIONS.

**OFFER No. 4.—Round Trip from Chicago, Milwaukee or Detroit to Bay View, Mich., Chautauqua.—By Either Rail or Water.** This trip includes one week's board at Chautauqua in first-class boarding house and daily admission to the grounds. Two weeks' stay for 65 SUBSCRIPTIONS and ONE WEEK additional for EVERY 15 SUBS.

This is a charming summer resort near Petoskey and Mackinac Island, near where the waters of the three great lakes, Michigan, Superior and Huron, join. It is on Lake Michigan. All of the advantages so well known in connection with Chautauqua are to be found here and many charming side trips on the lakes may be taken at small cost; or they will be given for additional subscriptions.

(For printed matter and information about Bay View, address John M. Hall, Flint, Mich.)

## FOR 50 SUBSCRIPTIONS.

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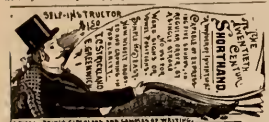
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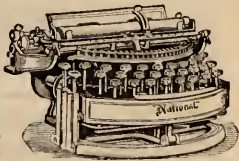
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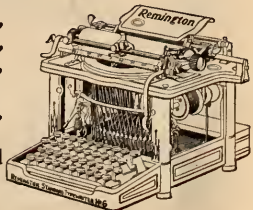
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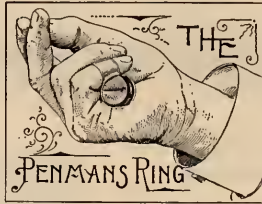
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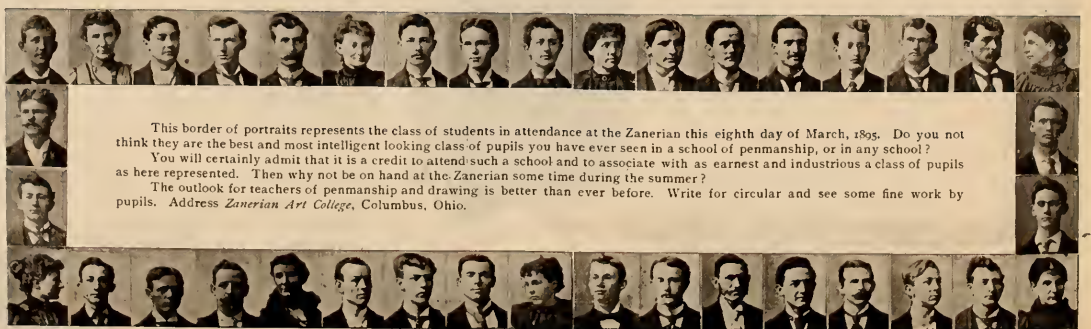
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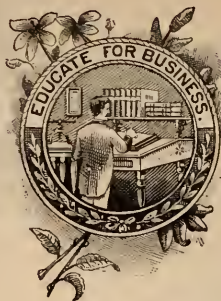
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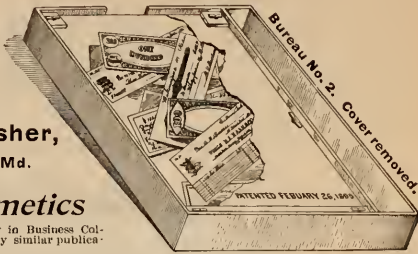
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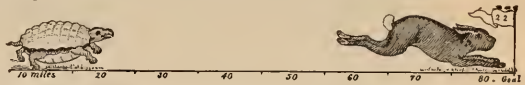
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are emphatically a *movement series*, and their prime distinguishing feature is that ease of movement is *carried from the movement exercises into actual writing*. Pupils should not be taught to *draw* their copies; they must be taught to *write*. They must acquire the *habit of easy and rapid work*. This series is the first to solve this problem, and it does it in a manner as simple as truth itself.

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C. F. ZANFRIAN.

HIGHLAND PARK NORMAL SCHOOL,  
DES MOINES, IOWA, January 8, 1895.  
*Friend Mills:* You have certainly gotten up a very neat, pretty, and I believe a practical set of copies on this system. I wish to congratulate you. It should have a large sale. Fraternally, L. M. KELCHNER,  
Teacher of Penmanship.

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*Prof. Mills:* Your Compendium of Vertical Writing received. You have certainly done the subject

justice. All those seeking for inspiration in vertical writing should send for Mills's Compendium.

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C. E. DIXON,  
Teacher of Penmanship

WOOSTER, O., January 1, 1895.  
*Prof. E. C. Mills, Bushnell, Ill.*

*Dear Sir:* Permit us to compliment you on your vertical writing as exemplified in your letter to us. It is the finest specimen of practical work in this line that has yet been brought to our notice.  
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Mr. Mills begins at the beginning with the vertical writing, giving a series of movement exercises and going on with the muscular training that is necessary to write any good form. Any teacher who will get this compendium and practice faithfully can become an expert in using the vertical system.—*America's Journal of Education*, St. Louis, Mo.

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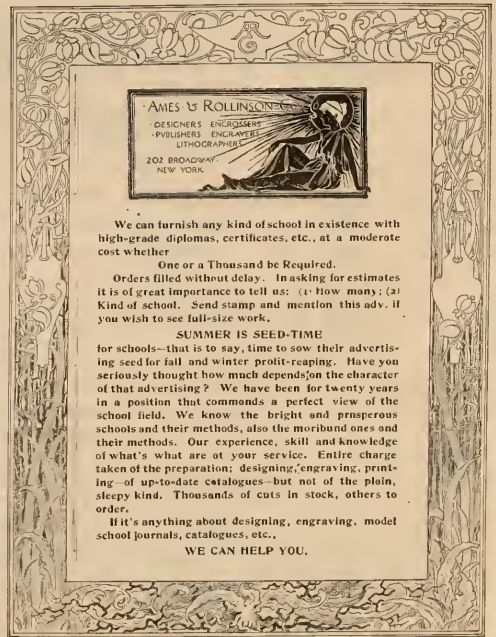
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NINETEENTH YEAR.  
10 CENTS A COPY.

BY I. M. THORNBURGH, EVANSVILLE, IND.

No. 6.

*Capital J.*

42.—The capital J has already been presented in parts through the first style of Y. This letter is a long one, but will come easily if the following plan is observed. Get additional "muscular longevity" by reviewing "pony" (reversed) and "shaft," making them as large and long as possible. Two hours steady work on each. Take up exercises in No. 22 in regular order. There are special points to be gained in each one. Tie ends of 1 (exercise 1) at base. Looseness at this point means weakness. Never leave a little crossing, slant and length are just right. Begin a little beneath base and be sure the down stroke crosses up curve. Make slant to correspond with other letters. From 80 to 100 J's should be written in a minute. If you can handle the letter fairly well give the arm full freedom on 5 and stay right with it until your arm is filled with J's. Joe is a splendid fellow if you know how to take him. Compressed muscles cannot do the work.

*Capital W.*

43—The capital W is a complex letter and regarded as one of the most difficult, but will be found easily within your reach if you "approach" it properly. You have already had the beginning and ending of this letter, therefore your attention to the middle parts. Straight lines on up strokes weaken the letter. Exercise I, in No. 23, will force up curves. The down strokes are used as "influences." Do you get the point? It is a helpful one. Do not slight this practice in any way. Note the several places where this union of line is used. If you can make the final f, without the aid of influences, you have nothing to fear in the following. Give the final f all the practice you can in the words.

44.—Exercises in No. 24 are interesting and beneficial; 2 and 3 are made by beginning on base with final *t*. End letters at point of beginning. These and the following combinations should be written at medium rate of speed. Thoughtful, well-directed practice on the foregoing will enable you to make a good *ll'*. Be sure to end the *W* about two-thirds its height with a *dot* pointing downward as you did in the capital *V*. Very slight pauses may be made at base line until the letter is well located. From 60 to 70 *W*'s per minute is fair speed.

*Capital B.*

45.—The style of capital *B* in number 25 comes easily. Retrace nearly all of straight line, broad top; make last part quickly, and watch where and how you end. Drill rapidly on the *B* combination, making from 70 to 80 per minute. Omit the coupling line and we have the figures 1 and 3. These may be practiced in connection with the *B*.

*Review Capita's.*

46 — You will find nothing more helpful just

№ 2.2

Q I x J b B B Joe Joe Joe January

now than the reviewing of capitals and small letters in combination, as illustrated in first line of No. 26.

47.—Both styles of small *t* should be practiced. In the abbreviated style the retracing of up stroke is similar to that in *r*. No dot need be made in turning to the right.

Plate 27.

**48.**—Exercise 1. No. 27, is presented for those who have difficulty in making good turns on capital B, figure 3, etc. Take this in large and frequent doses and all stiffness will disappear. Reverse the movement if you need help on capital E. The other illustrations in this line explain themselves. See that the curve line retraces the first straight line in figure 5.

*Practice Concentration and Concentrate Practice.*

49.—It was necessary to place several exercises



THE ABOVE AND ANY SIMILAR DESIGN, WHERE EXERCISES USED ARE OF ALL SIZES AND CONFINED TO LIMITED SPACES AND MADE WITH A FREE RAPID MOVEMENT, IS EXCELLENT FOR DISCIPLINING THE NERVES AND GAINING PRECISION. OUTLINE WITH PENCIL, USE A GOA GILLOTT'S PEN, GOOD PAPER, AND THE BEST OF BLACK INK. SIZE OF ORIGINAL, EIGHT INCHES IN DIAMETER.

on a line in this lesson, but do not allow this arrangement to lead you to hopping around on first one thing and then another. Learn to concentrate your forces on one exercise until your muscles have been strengthened and developed. Practice not more than one No. of this lesson at any sitting.

rays of heat, however majestic it may stand." Consult a good phrenologist and follow his advice.

A. C., Cincinnati.—Should teacher have boys with tight-fitting coats to remove sleeve during writing? Ans. Would *you* be willing to wear a tight-fitting shoe and then suffer the consequences in painful corns? Some people would. Off with the coats.

J. O. B., Cleveland.—Would you use your method in public schools, and what would you do with the copy-books? Ans. Yes; and every pupil would cover every particle of surface in these copy-books with such exercises as "pony" and "shaft," Plate 1.

"Patot," Scranton, Pa.—Does a little smoking hurt a fellow's writing? Ans. Does a little stealing, a little swearing or a little lying hurt a fellow's character?

No. 25


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Bot Book Book B But But B But But B  
toe titter foot foot foot root root sunset


 Wm. M. 13 13 13 13 13 13 15 15 15 15 15

H. W., Covington, Ky.—You would get just as strong a line and as good a movement if you were to try to write with a needle. Drop your old, scratchy pen into the Ohio.

When designing an advertising plate of this kind the most important object to keep in view is the "catchy spot"—such as we have here in the words

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Mr. Thornburgh - This shows a specimen  
of my business writing after a test of  
three years in business. R. E. Spaulding.

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GOWMENT RANK, KNIGHTS OF PYTHIAS, CHICAGO. FORMER STYLE, SLOW, HEAVY. FINGER MOVEMENT: PRESENT SPEED, NINE STROKES PER SECOND.

This shows my business penman-  
ship after one year as stenographer.  
Speed nine per sec. Bessie Masters

MISS MASTERS, WITH THE MASTERS ELECTRICAL SUPPLY CO., EVANSVILLE, CHANGED FROM A SLOW, CRAMPED FINGER MOVEMENT TO THE ABOVE IN FOUR MONTHS.

"Billy," Houston, Tex.—Your capitals are large enough to paper an elephant. Don't feel lonesome—you have many companions.

M. P., Hartsville, Ind.—Surely you dipped your pen into a mixture of milk and water instead of into an ink well.

L. B. C., Eagle Grove, Iowa.—If I make lines thick I wear holes through paper. How do you avoid it? Ans. I avoid it by avoiding acid ink, cheap paper, poor pens and a heavy hand.

A. C. M., Providence, R. I.—How far should one be able to write with ease without lifting arm? Ans. At least eight inches. The square *front* position has advantages over all others in this respect.

F. E. D., Des Moines.—My writing looks worse to me than it did when I began a month ago. I've worked hard, mostly on Plate 1. What is the matter, and is there hope for me? Ans. Just so; in changing suddenly from pure flugler to arm muscular, from drawing to writing, you have lost a little in form, but see what you have gained in position, movement and speed. You are all right; go ahead.


"Health, Comfort, Pleasure." It is the first thing that the reader sees and on it the eye is sure to rest. Such catch words in nine cases out of ten will cause the whole advertisement to be read, while

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BY J. F. BRILEY, JOURNAL OFFICE.

No. 5.

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In the Heart of the Catskills  
**HEALTH  
COMFORT  
PLEASURE**

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~ TEN MINUTES WALK FROM STATION ~

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without them it would receive no more than a passing glance from the average reader.

To County Superintendents and Teachers  
of Ungraded Schools.

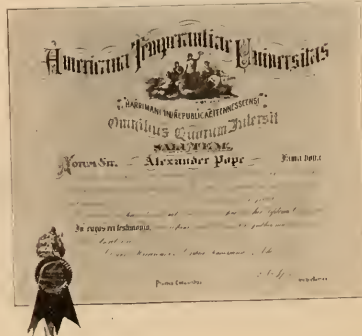
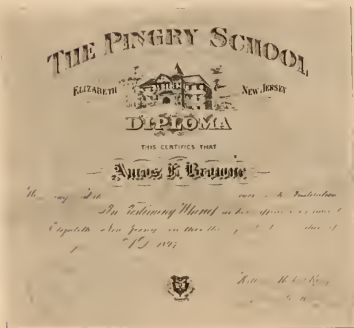
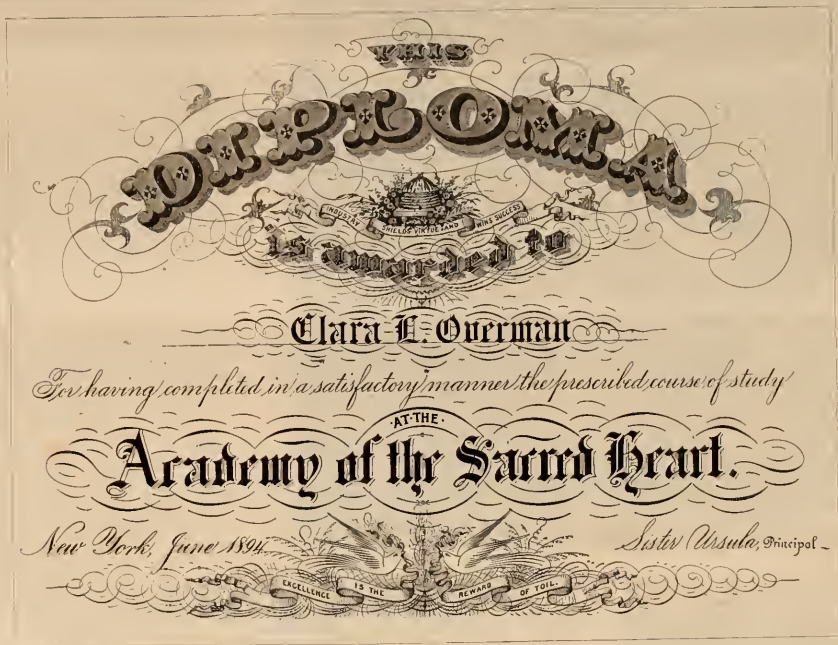
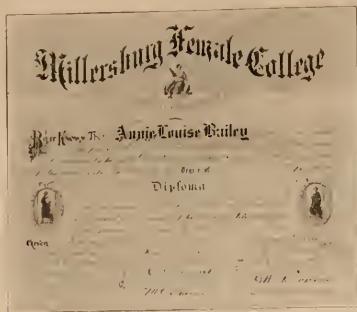
Realizing the need of work in writing and drawing prepared for teachers and pupils of ungraded schools, THE JOURNAL made arrangements with Mr. F. M. Wallace of Sterling, Ill., a writer and teacher of many years' experience and one who has taught in the ungraded schools and knows their needs, to give a series of lessons in writing that would be specially adapted for such schools. Mr. Langdon S. Thompson, Director of Drawing in the Jersey City public schools, was secured to give a series of illustrated lessons in blackboard sketching for teachers, and these lessons are particularly arranged for ungraded work. The lessons by Messrs. Thornburgh and Newlands, as well as most of the articles by leading writers and teachers, are just as valuable to ungraded as to graded schools.

The majority of the school pupils in the United States are in ungraded or small graded schools, beyond the reach of the good work being done by the hundreds of excellent supervisors of writing or drawing employed in our larger cities. These special series of lessons and articles are of great value to the teachers and pupils in ungraded schools, and we hope that county superintendents and teachers will aid us in spreading the gospel of good writing and drawing in these schools. Most of these lessons began with the January number, and subscriptions may be dated from that issue if desired. We want to reach the millions in the ungraded schools, and to the county superintendents and teachers we are looking for encouragement. If you think we are doing good work, mention THE JOURNAL to your teachers and friends, show them a copy, and urge them to subscribe. There has been no other time has such a knowledge of writing and drawing been demanded of teachers as at present, and from no other source can so much instruction be obtained as from the columns of THE PENMAN'S ART JOURNAL.

All that has been said in the foregoing paragraphs applies with equal force to literally thousands of private schools—academies, parochial schools, etc.—that are not justified in employing a special teacher of writing. THE JOURNAL will be found of the greatest use in such schools, and we do not believe that they could pay more than \$10 any other way for the same good results. We give many practical suggestions relating to the teaching of writing, drawing and designing as they can get from a year's subscription for THE JOURNAL, which costs only \$1, including a valuable work of instruction in writing, lettering, etc., as a free premium.

BY I. E. BRILEY, ACCOMPANYING HIS LESSON IN LETTERING

FAC-SIMILE EXAMPLES OF HIGH-GRADE DIPLOMA DESIGNS (GREATLY REDUCED) MADE IN THE OFFICE OF THE JOURNAL.  
DESIGNS FOR PUBLIC AND HIGH SCHOOLS WERE PUBLISHED LAST MONTH.





# Pennmanship and Drawing For Public and Graded Schools.

## LESSONS IN WRITING FOR UNGRADED SCHOOLS.

BY F. M. WALLACE, STERLING, ILLINOIS.

No. 4.

(INITIAL MADE IN JOURNAL OFFICE.)

Blackboard Practice.



LESSON four is a continuation of former lessons. Review as may be necessary to meet the needs of your school.

Have pupils from now on practice on the blackboard, following your directions.

If there are too many to be accommodated at the board at one time, section the school according to age and size, giving a lesson to a portion of the scholars at their desks, while others use the board.

Small pupils will be delighted to use the blackboard often, but the teacher must be alert to see that their work is productive of good results. Under the guidance of a skillful teacher blackboard work by the pupils is an immense factor for good results; there is nothing better.

Movement exercises are necessary to develop muscular action and to facilitate execution.

Give each exercise faithful practice.

Monday.

Drill on position, pen and pencil, holding, as before, one minute each.

Movement Drills.

Make No. 1 on the board, counting aloud while making it. Take your hand-board and illustrate as explained in previous lessons. Have the pupils practice this exercise three minutes; then double the size of the oval and drill two minutes. Make this exercise at the rate of from 90 to 100 per minute, including changes from one place to another on the paper. Count for each downward stroke, being careful that all start in the direction indicated by the arrow. Do not shade. Make from ten to a dozen rotations without stopping the motion. However, change to another place as soon as the paper is worn, but try to have all change at the same time.

Follow with No. 3 on the board, keeping the direction of the oval the same as the ruled line, and observing the directions for Nos. 1 and 2 (No. 2 being the same as No. 1, except that the hand is carried to the right to produce running ovals).

Drill a few minutes on No. 4, noting that it is the reverse of No. 1, being careful about the slant. Double the size and follow directions for No. 1 in other respects. Follow with No. 5, commencing with an upward stroke; then increase the size and speed.

Copy No. 57. Turn the paper so that the ruled lines will be parallel with the wrist, or nearly so. Begin with a long sweep, letting the downward stroke fall on the middle line—making the exercise six ruled lines in width. The first stroke is the same as the long sweep in small *m* or *n*. Take the pen up and make the second part the same as the finishing stroke in small *i* or *u*.

Copy No. 58. Narrow the strokes so as to fall on each ruled line. Narrow the work still more, making at least ten letters. Then move the paper to the left about two inches and repeat, making ten letters. Move the paper again toward the left two inches. When the writing has extended the length of the paper move it to the right, to bring it in proper position for commencing another line. When the page is about half filled push the top sheet of paper away from you, keeping the relative positions the same. These are important points and should not be neglected by teacher or pupils.

The count for this letter is "one," "two," "one," "two," etc., counting on downward strokes.

Copy No. 59 should be made with the long sweeps, pausing slightly at the top to make the dot. Do not shade any of the writing. Count for this letter thus: "one," "two."

Copy No. 60. A letter should be made on each ruled line, counting as before. Move the paper as previously directed.



*Tuesday.*

Practice the oval drills as in yesterday's lesson.

*Copy No. 31.* Write the word "vic" as indicated, across the ruled lines, each letter falling on a ruled line. If you desire, count each downward stroke. Try it without counting. Turn the paper and write along the ruled lines, keeping the spacing narrow.

*Copy No. 32.* Use the long sweeps, no shade, and no finger movement. If the thumb bends there is some movement of the fingers not wanted. Correct it at once.

The count, or time, is "one," "two," "three."

Observe the latter part of the letter is but half as wide as the first part.

Write across the ruled lines, as in No. 31.

*Copy No. 33.* Write the word "win" across the paper, so that each letter will be on a ruled line. Do not count for this exercise. Turn the paper, and write one full line, moving the paper twice to the left, about two inches each time. Move the paper back to the right, four inches. Now make another line, putting each word directly over that on the ruled line, moving the paper as before. Put another line over the second one, following directions as given. Write another line over this one, as before. No better practice is known for the short, or one-space, letters, since there will be four written lines between the two ruled lines, and it will teach pupils that those letters should be one-fourth the height between the ruled lines. Most people write too large; this is offered as a corrective. Practice much in this way with words made from the one-space letters.

*Copy No. 34.* Turn the paper so that the writing may follow the ruled lines. Keep the letters small; the tendency will be to write too large. Be careful to have the work appear as solid body-writing. Spacing between letters will need careful observation. Instruct as given in a previous number of this paper. Swing the arm on the muscle near the elbow. Keep the wrist and side of the hand off the paper. The thumb must not bend.

*Wednesday.*

Drill on the ovals awhile.

*Copy No. 35.* Practice across the ruled lines, making the exercise extend across six lines.

Count: "Ready," "glide," "one," "finish," "again," "ready," "glide," "one," "finish," etc. Do not lift the pen in making the first stroke.

The finishing stroke in all letters comes off the paper while the pen is in motion.

*Copy No. 36.* Make each letter so that it will be upon a ruled line. Write across the paper, and have at least six letters in a group, keeping the pen on the paper until all in a group are made. Give this much practice.

*Copy No. 37.* Write this word so that each letter shall be made on a ruled line. Do not lift the pen until in the finishing stroke.

*Copy No. 38.* Change papers. Write on the ruled line, working for body writing.

Give careful attention to the down stroke in the first letter, and to the last half of the third letter in each word.

*Thursday.*

Practice the ovals a few minutes.

*Copy No. 39.* Drill across six ruled lines.

Count: "Ready," "glide," "one," "finish," for each letter.

Be careful about the shoulder in each letter, and bring the down stroke on the same slant as the up stroke.

*Copy No. 40.* Go across the rulings, making six letters in a group before lifting the pen, and having each letter upon a ruled line.

Curve the up stroke considerably and produce the down stroke parallel to it.

*Copy No. 41.* Write each word across the lines, using long sweeps for the beginning and finishing strokes.

*Copy No. 42.* Change papers.

Write body writing along the rulings.

Keep the lines light, no shade, and use a free swinging movement. Do not push and pull the arm back and forth.

*Friday.*

Work on the ovals a short time.

*Copy No. 43.* This is difficult. Make it across six ruled lines. Curve the up stroke as in No. 39, and curve the down stroke to the right almost to the line; then turn it on the line and carry it one fourth

## PLATE VI.



BLACKBOARD DRAWING FOR PUBLIC SCHOOLS, ACCOMPANYING LESSON BY LANGDON S. THOMPSON.

the height of the letter, bringing the pen to a stop on the paper, and just to the left of the up stroke: press slightly to make the dot; then lift the pen, place the pen on the ruled line, and then make the finishing sweep or stroke.

*Copy No. 44.* This is similar to No. 43, except that a letter is made on each line.

*Copy No. 45.* Have the word extend across six ruled lines. Make the first and third letters one-fourth higher than the second letter.

These letters should receive much practice separately as well as in words.

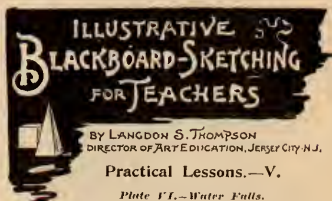
*Copy No. 46.* Change papers.

Write carefully along the rulings. Finger movement must not be permitted to those who use pens and ink. Children using pencils must be allowed much latitude, but an experience of several years has shown that they can learn to write with the muscular movement before some of the larger ones can attain it—sometimes.

This number completes a lengthy drill upon the minimum or short letters—one-half of the alphabet.

If necessary, give two or more lessons on the work outlined for each day, and review frequently, using the entire lesson for that purpose.

At the close of each lesson collect the ink, papers, etc., and hang up the best half-dozen sheets. This is a good way to create an intense interest in the lessons.



In Plate V of the previous lesson we attempted to present several appearances of large bodies of water acted on by horizontal forces such as winds. In those sketches we made frequent use of many similar and concave curves, with sharp edges or points turned upward.

When water is acted on by a strong horizontal or oblique force thrusting it forward and over a precipice, it obeys the laws of other falling bodies and moves in the form of a parabolic curve. Where it first tumbles over a projection it seems "cool and collected" and quite mathematical in form. If it falls a considerable distance it may break into splashing and shapeless foam before reaching the bottom of its descent, thus producing the typical waterfall.



(See Figs. 1, 2, 3 and 6.) In case the water leaps from one projection to another or is obstructed by rocks, we have the cascade, as in Fig. 4, which is a series of parabolic curves.

In sketching such waterfalls as are found in Plate VI, the learner must be careful and not do too much. The falling stream on both sides may be flanked with dark (or white on the blackboard) shades or shadows of some kind, as rocks, trees or other scenery, for the purpose of contrast with the stream itself, which will mostly be white (or black on the blackboard).

But the crucial test will be found in attempting to draw the foam, spray or mist, as it rises from below. Here the touches must be delicately and sparingly applied, and to draw delicately one must think and imagine delicately. Nervous or thoughtless scratches with the pencil will result in total failure. Try to find the meaning, the intent, in each mark or group of touches.

## "THE JOURNAL'S" PUBLIC SCHOOL CONTEST.

### Last Announcement.

We have decided to keep the public school writing contest open until May 30—no later. All schools desiring to take part in this competition will find full particulars given on page 61 of the March JOURNAL. All specimens should be mailed *not later* than May 30.

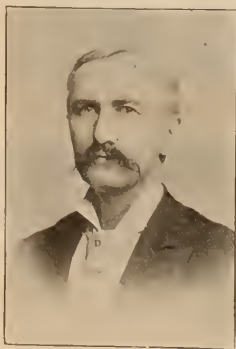
We hope that every city and town in America will enter this competition. It is a wonderful help to both teachers and pupils to put forth efforts of this kind. Read the conditions and carefully comply with them, and then—have your specimens here on or before May 30.

## "THE JOURNAL'S" PUBLIC SCHOOL CONTESTS.

When the contests in writing among the pupils of public schools were inaugurated by THE JOURNAL, we felt, if the supervisors made the most of the opportunities offered, that much interest and enthusiasm could be worked up not only in the pupils, but also in the school officers and patrons of the schools.

Carthage, Mo., used the contest to spur the pupils and patrons to greater efforts, and in this Miss Sarah Frank, the Supervisor, was ably backed up by the Superintendent and the press of the city.

In a letter recently received from her, she says: "We felt very glad to receive three certificates in the late contest. The girls who won these are all painstaking pupils and do all their work well. We are proud of them, and thankful to you for your great attention to this department. The Superintendent and I went together into the schools to present the certificates. To say that the recipients were pleased does not fully express it. I am sure it is a most powerful stimulus to better writing in our city schools. Our press and citizens showed their appreciation of our successful efforts by highly commending us. We are glad we tried."



WELL-KNOWN SUPERVISORS.

J. D. BOND.

J. D. Bond, Supervisor of Pennsylvania in the public schools of St. Paul, Minn. was born in Fayette Co., Pa., and was educated in Wisconsin in district and village schools, academy and B. M. Worthington's Business College, Madison, Wis. He then entered the Milton (Ill.) College, from which institution he graduated in June, 1872, and received his second degree from that college in 1876. Mr. Bond planned to study law, but immediately after graduating from college he received an offer to take charge of the department of penmanship in the St. Paul schools, and accepted the position.

While he has had continuous charge of the penmanship in these schools for twenty-three years, he also taught

drawing and bookkeeping for three years, and for two years acted as assistant supt.

He holds two Life State Teachers' certificates, one in Wisconsin and one in Minnesota, and is an officer in both the City and State Teachers' Associations. He is also the author of "Bond's Staff-ruled Writing Books," and is in demand as a lecturer before teachers' associations all over the Northwest. Lately, the teachers in Minn. and Wis. have had him telling the ways and wherefores of vertical writing.

## FRATERNAL NOTES.

—Suprv. W. E. Harsh, Helena, Mont., is going to enter THE JOURNAL'S public school contest. Mr. Harsh is an up-to-date supervisor, and sees that his teachers are on THE JOURNAL'S subscription list.

—Mr. H. W. Heron is special teacher of bookkeeping, etc., in the High School, Portland, Ore., and has been very successful in his work. Suprv. J. H. Buck has charge of the writing in the public schools in that enterprising city.

—H. E. Perrin, prin. of business department and suprv. of writing of the San Bernardino, Cal., High School, has recently sent us the "Circular of Information," telling about the work of the High School, and we have read with much interest the part devoted to the Business Department.

—R. J. Bennett, recently a teacher in the Ottawa, Ont., B. C., has been appointed special teacher of writing in the public schools of San Jose, Cal. Mr. Bennett is an enterprising teacher, and we feel sure the school board of San Jose will see that they have acted wisely in giving more attention to writing.

—C. O. Mew, teacher of Orlando, Fla., is now engaged in teaching at Quincy, Fla., where he will remain during the summer season.

—The Teachers' Manual and Superintendents' Reports of Lake Charles, La., Public Schools, make special mention of the work in writing and drawing. W. B. Hale is supervisor of those branches.

—Geo. L. Darin is the new supervisor of writing in the Geneseo, Ill., schools.

## THE CARE OF INK IN PUBLIC SCHOOLS.

Replying to the Inquiry of Sarah A. Frank, Carthage, Mo.

1. "What kind of ink is best?"

2. "What ink will be best?"

3. "Where obtainable—price?"

To be brief:

First. A blue-black ink—that is, an ink that has a blue cast at first, changing to cool black in a very few moments.

Second. The Greenwood Common Sense Ink Bottle. Address the Greenwood School Supply Company, Youngstown, Ohio. Price 50 cents per dozen.

### Reasons.

First. It is next to impossible to make an ink that is pure black from the start, which will not thicken, mold, grow lumpy or require "doctoring" when subject to the unavoidable schoolroom conditions as to heat, dust, exposure to the atmosphere and various ink-well contrivances.

A black ink is desirable above all others, but if the above given statement be true, what is to be done about it? If we can get a result satisfactory as to flowing qualities and cost by using a quickly changing ink (the only argument heretofore offered being the great number of changeable fluids which find favor in the market), the question resolves itself into this:

Which one is the best?

We think blue-black, because it is best for the eyesight and is nearest a cool black at the outset.

It can be had cheap enough for school purposes, which is not true of most other good inks, and it is easy on pens. It flows readily, giving a firm, true line and, all in all, is quite the acme of perfection.

Miss Frank can secure an extra good ink for her own use by mixing Arnold's Japan ink with Arnold's Writing Fluid (green) to suit her taste as to shade, and adding a little powdered gum arabic if a gloss is desired, keeping glass ink off of books, however, for it will smear. She may write the Reed School Ink Co., Winchester, Ind., for prices and samples of ink.

Second. The ink bottle spoken of will practically do away with all other thumbing and fixing ink.

It is best because:

It has good capacity.

It prevents evaporation as nearly as it is possible to do so. It is noiseless.

It is cheap.

It does not get out of order.

It can be put in the place of old wells by the teacher.

It seldom needs refilling.

It is easily removed for cleaning.

It keeps dust and dirt out.

It is in no way disrespectful to a teacher and a boon to teachers already overburdened with little details.

Some one may think the writer is interested, financially, in the articles recommended. It is not true. Nor has he any axe to grind. The information is given wholly and solely in the hopes of lessening the trials of many a fellow teacher who has found the same questions asked by Miss Frank in some way demanding a solution.

If one of the many is even so slight a degree assisted, the author of these lines is abundantly repaid.

W. D. MOON.

Director of Penmanship, Public Schools, Lima, Ohio.

## From the Frying Pan Into the Fire.

BY CHANDLER B. PEIRCE.

Great Caesar, what a conflict! What a strike! What a stampede! What a force! What a force! What a force! What a furious fusillade! What a freak! What a fancy! What a favorite! What a seeming victory!

From whence did it come? What brought it about? What suggested its being? What process evolves it? Who are its converts? What is vertical writing?

Don't be frightened. The tidal wave will have spent its fury only to have accomplished the greatest good—viz., that of convincing the educational world that the cause of poor writing is not in the construction of its letters.

"A drowning man, grasping at a straw," and those who have been unsuccessful in securing good results either for a short or long period seek to cover up that farcical failure by proclaiming in favor of something, it matters not what, just so it diverts the public pulse.

Intelligent Americans should not be surprised at anything. Upheavals occur upon every hand, and a failure in one direction serves a mighty influence in another.

The power, the force, the life, the energy, the intelligence, the skill which is required to produce vertical writing are ever present with that which receives a degenerate or more either forward or backward.

It is simply folly to declare otherwise, and no recognized American authority will sustain any other claim, and no one should hope by a sudden flight of imagination to suggest a remedy with no perceptible change in the medicine.

A willingness to give up the old for the new is a sure indication that the old is unsatisfactory and unprofitable, yet so assurance that the new will serve a better purpose.

How sad to contemplate the wrong which has been done past generations for having evolved, advanced and sustained a style of writing wholly inconsistent, viciously applied and utterly abominable when compared with the New.

You and You and You, whose names (until recently) were enrolled upon the scroll of fame, will never be forgotten. Your stupidity and utter indifference will never be forgotten. Why were you so blind, so dumb, so short sighted, so recalcitrant to duty not to see the needs of the hour? You obstinately persisted in leaning forward, more, and more, and more, till you reached the highest speed and legibility attainable, then plunged into the vortex as you were ready to abort victory.

From the New Land across the border and the Old Land—Great Britain, Germany, France, Austria, Denmark and Switzerland—across the sea, we find all, all in the attitude of war against us, and behold our doom!

"Where are we at?" After the smoke of battle shall have cleared away and a true realization of the inevitable has been forced upon us, this picture will be burned so deep that it cannot be effaced:

Writing to be learned must be taught, and nothing short of superior instruction will give practical results.

In this cause we must invoke the aid of specialists who thoroughly understand their whole duty and are permitted to do it through the regular corps.

"Two wrongs never make a right." It is wrong to expect the regular teacher to instruct without proper assistance; it is wrong to condemn her for having failed, and it is doubly wrong to assume that a change of direction in a letter will repair the evil.

## Vertical Writing

BY A. F. NEWLANDS, SUPERVISOR OF WRITING, KINGSTON, ONT.

No. 5.

### Blackboard Practice for Primary Grades.

60.—Doubtless many of THE JOURNAL readers are familiar with Dr. Stanley Hall's contention that children should learn to write on the blackboard because in the young child motor co-ordination occurs most readily over large areas. We agree with Dr. Hall in the main and heartily recommend blackboard practice in the primary grades. As the boards and walls cannot well be tipped to give the slope to the down lines, even those who are most strongly opposed to vertical writing must acknowledge that it is the most natural style for blackboard work. Numbers of teachers who had always been using the sloping style on paper and who had never heard of vertical writing as a system always used it in their blackboard work.

### Large Turns First.

61.—What a contrast it must be to the child after practicing on large forms on the blackboard with a round, smooth crayon to immediately take up a flat pen and copy comparatively small, hair line letters. After practicing on the blackboard the child turns with pleasure to his work with a smooth pen on the

large forms on paper. The motion of the pen in the large round letters is similar to the free action of the crayon on the board and is conducive to a strong, free movement. Moreover, the large letter forms are adapted to the eyes of young children. It is well known that children's eyes are most easily affected during the first few years of school life, and for this reason an agitation has been started in some quarters to have all primary books printed in large black type and the size of the type to be gradually reduced for the higher classes.

*The Evolution of Letter Forms.*

62.—It has generally been held that in order to write automatically the child should be trained in but one form of letter from the time he enters school until he graduates, and penmen and engravers have been striving to design, apparently without reference to original types, the most graceful letter forms for him to practice on. They have been taking away or adding to the letters their predecessors had designed until the gradual transformation has advanced so far that it is often difficult to recognize the original connection.

63.—Many are under the impression that as the copy is, so will be the product, but this theory does not hold good. The child will always change or modify the copy to a great extent in his rapid work, and when this change is added to the large number of changes already made the result is anything but satisfactory. For example, we have in the accompanying illustration a number of the changes in the form of letters *G*, *F* and *T*. First we have the Romanesque and then the Renaissance, Roman letters followed by a series of script forms, which seems to me the evolution of the modern script letters. For the sake of uniformity I have made all the letters upright, and it will answer the purpose. As before suggested, in our system we have aimed at adapting writing to the child. One of the ideas in this connection has been to make the letters as simple as possible, typical we have called them, so that in his special lesson the pupil practices only the bare, essential, fundamental forms. As the child gains facility in the use of these he gradually modifies them according to his individuality. He puts himself into it, as it were, and his writing has a character as marked as his speech or his walk. With this is not a mere theory. For some time we have been watching our pupils growing into an easy habit of expressing their ideas with a pen.

*Good Results From Type Forms.*

64. In our experiments we have found that practice on the simple type forms *s*, *f* and *z*, as shown in the copies, we get better results than by using any modified form of these letters. The children easily learn to make them and they write them in words and stories with confidence.

*Loops Not Necessary on All Extended Lower Letters.*

65. The *b*, *l*, *j* and *g* are the only extended lower case letters we have found necessary to modify with loops. So far as our experience has extended we can see no more reason for looping the *h*, *k*, *y* and *q* than the *t* and *d*.

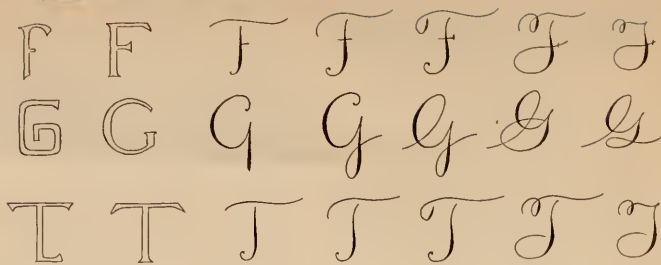
66. As may be seen by the copies, we make the *t*, *d*, *p* and *q* the same length as the capitals or loop letters. It simplifies the system very much and does not detract in the least from the legibility. It is difficult for me to see just why three sizes were ever used in script.

67. When teaching a word containing a new letter, especially if it be an oval letter, after writing it on the board a mark should be made with colored chalk to indicate the starting place.

*Narrow Copy Books Best.*

68.—Since we first urged the use of narrow writing books almost every publisher issuing copy books has had the copies printed on narrow pages. Persons who do much writing for the press almost always use narrow paper. A narrow page, whether of script or print, is much easier to read than a wide one. Then, children always write their best within narrow limits. School exercise books are usually about five and one-half inches wide, and we find it a great convenience to have copies about the same width.

69.—Without further explanation the copies presented herewith and in the April JOURNAL will be sufficient to suggest our method of correlating



Can a frog walk?

4 is one half of 8.

quill lion lance

jam goose pigeon

BY A. F. NEWLANDS, ILLUSTRATING HIS ACCOMPANYING LESSON IN VERTICAL WRITING.

reading, language and number work with the writing lesson for the first year grade.

**Sentences for the Writing Exercises.**

Miss Lucy E. Keller, Duluth, Minn., who has contributed many bright articles and suggestions to this department, favors us with several new ones which will appear in due season. She also submits the sentences below, which are thus referred to in her letter:

I send you a list of sentences, graded for a high grade. It is hard to get good sentences, and I wish others would send in their list, outside of the copy-books.

**SENTENCES.**

A good business hand is very valuable.  
Business neglected is business lost.  
Command you may your hand to write.  
Deserve in order to command success.  
Everybody's business is nobody's business.  
Good writing may be acquired by all.  
He that perseveres will conquer at last.  
In business never lose your temper.  
Join the good writers' ranks.  
Know your business thoroughly.

Learn to write a plain, business hand.  
Make yourself a good writer.  
Owe no one a single cent.  
Reader to every man his due.  
Value time; drive your business.  
Write with an easy, flowing motion.  
Your communication is at hand.  
Zealous men deserve to succeed.

The two most recent issues of *The Western Penman* are the brightest and the best that we remember to have seen. Bro. Palmer is doing excellent work. There is no jealousy between *THE JOURNAL* and the *Penman*. We should be glad if all our subscribers should take the *Penman* also—and assure them they would get an excellent return for their money.

Webster's International Dictionary, published by G. & C. Merriam, Springfield, Mass., is the successor of the "Unabridged," and is the standard of the U. S. Gov't printing office, the U. S. Supreme Court and nearly all the school books. It is new from cover to cover, and is an accurate and reliable dictionary. The International is the standard in *THE JOURNAL* office.



# Pennman's Journal

*A World Journal of Remembrance and Practical Education*

ESTABLISHED 1877.

O. T. AMES, EDITOR-IN-CHIEF.  
W. J. KINLEY, MANAGING EDITOR AND  
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**BUSINESS WRITING FROM BUSINESS OFFICES.**

The Bankers Have Their Turn.  
(INITIAL MADE IN JOURNAL OFFICE)



UDGING by samples received from them, the bank clerks and book-keepers use a free movement in their writing. The specimens shown herewith are from book-keepers, clerks, correspondents, etc.

Following is a copy of the letter sent to each bank from which we asked specimens:

PHENIX NAT'L BANK, NEW YORK:

Dear Sirs: THE PENMAN'S ART JOURNAL is collecting material for a series of illustrated articles showing the styles of writing that are current in large business establishments at home and abroad. An important feature in this series of illustrations will be the writing of American clerks, bookkeepers and general office help.

We write to ask you to do us the favor of securing two lines of rapid business writing from each of three or four of the best business writers in your establishment. Please do not let them know that these specimens are for publication, as that would destroy their value to us. We don't want dress parade writing, but genuine every-day business writing.

For the sake of uniformity we suggest the following lines: "At sight, pay to the order of C. V. Jones, Fifty Dollars."

Will you please have the writing done with good black ink on the inclosed slip of paper and mail at earliest convenience in inclosed envelope without folding?

Respectfully yours,  
PENMAN'S ART JOURNAL.



Hundreds of teachers and others who desire summer vacation trips should take advantage of our special subscription offers. For 350 subscriptions at \$1 each you can get a delightful European trip; for 150 subscriptions a trip to Denver; for 60 subscriptions a trip to and one week's board at Chautauqua, N. Y.; for 50 subscriptions, trips to Bay View, Mich., Chautauqua or Old Point Comfort and Virginia Beach; for 35 subscriptions a shorter trip to Old Point Comfort.

The various commercial school publications of S. S. Packard are as popular to-day as ever. They are in use in business colleges all over the country.

The Summer School of Drawing and Penmanship of the Omaha, Neb., Com'l Coll. will be in charge of that master penman, J. W. Lampman, whose work we have shown several times in THE JOURNAL. It opens June 3, and affords an excellent opportunity for those preparing to teach or for any desiring better methods and a general "brushing up."

"Powers' Practical Publications" are prepared by a man who has the necessary training and experience to fit him for the preparation of books for business colleges. He is a business man as well as a business teacher, and his books show that he knows what is wanted in business and how to train young people. Every commercial teacher should have a full set of these valuable books in his reference library. Address O. M. Powers, 7 Monroe street, Chicago.

The "Automatic Man," C. A. Faust, 45 E. Randolph street, Chicago, is making a big drive in automatic shading pen supplies.

"Practical Drawing," by A. C. Webb and G. W. Ware, Supervisors of Writing and Drawing in Nashville, Tenn., and Ft. Worth, Tex., respectively, and published by the Southwestern Pub. House, Nashville, Tenn., is meeting with success. It has been indorsed by many leading State and city superintendents, supervisors and teachers, and is used in many of the large city schools. Messrs. Webb and Ware are experts with pen and pencil, and they've had enough teaching experience to know what the schools need.

The faculty of Yale Law School has decided to add a course in bookkeeping to the curriculum. This is an indorsement from the highest source of the benefits accruing to lawyers from a study of bookkeeping. F. W. Shillito, the expert accountant in charge of the class, has selected the "Complete Practical Bookkeeping," published by the Practical Text Book Co., Cleveland, O., as the text to be used.

P. B. S. Peters, Storm Lake, Ia., issues "A Small Circular Full of Big Bargains," about his specimens, lessons, supplies etc. He is doing a rushing business. Send for his circulars and see what he has to say.

**WRITING AS DONE IN BANKS.**

*At sight please pay to the order of C. V. Jones.  
\$50 (Fifty dollars)*

*At sight please pay to the order of  
C. V. Jones Fifty dollars (\$50)*

*At sight please pay to the order of C. V. Jones.  
Fifty dollars. \$50.-*

*At sight please pay to the order of C. V. Jones  
Fifty (\$50) dollars*

*At sight please pay to the order of  
C. V. Jones. Fifty dollars.*

WRITTEN BY CLERKS IN EMPLOY OF PHENIX NATIONAL BANK, NEW YORK.

*At sight pay to the order  
of C. V. Jones  
Fifty dollars \$50*

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WRITTEN BY CLERKS IN EMPLOY OF MERCANTILE NATIONAL BANK, NEW YORK.

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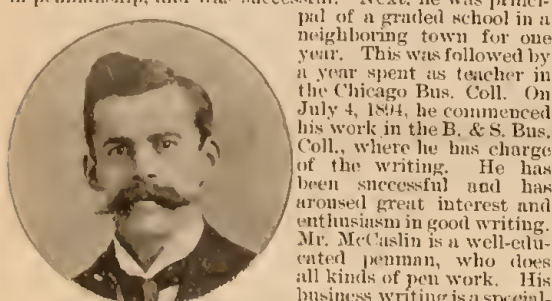
## SCHOOL AND PERSONAL.



Eclip the following from the Big Rapids, Mich., *Pioneer*, of recent date: "C. A. Wessel, who attended the High Court of the Independent Order of Foresters at Lansing this week has returned. While there he was elected a representative to the Supreme Court, which meets in London, Eng., next August. In Mr. Wessel's election to so high a position not only is Court Union 410 honored, but the city of Big Rapids as well. Mr. Wessel has been six times re-elected Chief Ranger of this Court, and has always been a hard worker in the interests of Forestry, and has well earned the honor which has been given him. Court Union and the State of Michigan can rest assured they will be well represented." Mr. Wessel leaves for London August 1, and will visit Edinburgh and Belfast before he returns. He will be gone altogether two months. It is a most delightful trip, and we wish him a pleasant voyage.

—J. W. McClain, the genial penman of that big school, the Bryant & Stratton Business College, Chicago is a modest man. He is a self-made man, but his head hasn't increased in size contemplating his personal architecture. He was born and reared on a farm in Indiana, and attended school regularly. His mother was a teacher, and to her, no doubt, is due most of his early training and desire for a higher education. From L. C. Mulkins, now sup'r., of writing in St. Joseph, Mo., he took his first special writing lessons at the age of nine, and followed this a few years later with some more lessons from the principal of the local high school. Life on the farm was followed by work in a store, and then a high school course. A course at the Northern Ind. Nor. School, Valparaiso, Ind., put the subject of our sketch on his feet, and he branched out as a teacher. In 1889 he returned to Valparaiso and took the teachers', scientific and penmanship courses—the latter under the guidance of E. K. Isaacs. Most of his expenses while in school were paid by work with his pen.

In 1892 he first hung out his professional shingle in Huntington, Ind., where he opened a day and night school in penmanship, and was successful. Next, he was principal of a graded school in a neighboring town for one year. This was followed by a year spent as teacher in the Chicago Bus. Coll. On July 4, 1894, he commenced his work in the B. & S. Bus. Coll., where he has charge of the writing. He has been successful and has aroused great interest and enthusiasm in good writing. Mr. McClain is a well-educated penman, who does all kinds of pen work. His business writing is a specialty, and he believes, in, writes, and teaches the straight-holder, coarse-pen, unshaded, rapid style in demand in the business world.



—Hon. John H. Littlefield delivered an interesting lecture on "Personal Recollections of Abraham Lincoln," on March 21, before the commercial students of Pratt Institute, Brooklyn, N. Y.

—The annual catalogue of Griffiths' College of Commerce, Austin, Texas, just received. Mr. Griffiths writes that his school is on a boom.

—The Salem, Mass., Com. School, of which Miss Emma A. Tibbets is principal, A. W. Holmes, penman, and George P. Lord, instructor in arithmetic and commercial law, has issued a neat, tasty catalogue, which shows interior and exterior views of the building, rooms, etc., and indicates that the school is decidedly prosperous.

—Among recent visitors to THE JOURNAL office were H. Coleman of Coleman B. C., Newark, N. J.; M. L. Miner, Pratt Institute, Brooklyn, N. Y.; W. E. Drake, Jersey City B. C., N. J.; L. L. Williams of Williams & Rogers, Rochester, N. Y.; Miss Anna Wells, Peekskill, N. Y.; H. W. Flickinger, Philadelphia; J. M. Wade, Wilkes-Barre, Pa., B. C.; E. E. Childs and Mrs. Childs, Childs' Business College, Springfield, Mass.; M. D. Fenton, Peekskill, N. Y., Military Acad.; M. H. Penrose, Drake's Jersey City B. C.; H. M. Rowe, Sadler's B. & S. B. C., Baltimore; E. M. Huntsinger, Huntsinger B. C., Hartford, Conn.

—Under the caption, "Business College Swindler," in the New York *Commercial Advertiser* of recent date, was printed the following: "George Farnham, who is wanted at La Porte and Kokomo, Ind., and Galien and Lima, O., for extensive forgeries, has been arrested in New York. Farnham came to this city in 1892 and established the La Porte Business College on an extensive scale. At that time he was operating similar colleges at other points. His plan of operation, as followed here, was to sell scholarships at a high figure and accept payment therefor in negotiable notes. Farnham has issued duplicates of the original notes, selling the paper to local investors. He finally disappeared with about \$20,000 secured in this way."

—In a late issue of the *Canadian Shorthand Review*, quite an extended write-up with portraits and cut of building is given of the Spencerian School of Shorthand, Montreal, Can., and its two proprietors, R. S. Wright and J. P. McDonald.

—J. H. Everett has purchased the interest of E. D. Hully in Perry, Ia., B. C., and the firm name now is Wall & Everett. Mr. Everett, the new associate proprietor, is a pupil of L. M. Thornburgh.

—C. A. Head has opened a new school, known as the Queen City B. C., at Kalamazoo, Mich.

—A. F. Rice, proprietor of the Butte, Mont., B. C., is an

enterprising business college man, and is equipping his school with everything of the best.

—Last month we announced a new school at North Adams, Mass., which was opened by C. A. & F. H. Bliss. They have added another school to the list, which will be known as the Bliss B. C., Fitchburgh, Mass. C. A. Bliss will be principal, and E. J. Shaw penman of the North Adams, Mass., school, and F. H. Bliss, principal and F. A. Curtis, penman, of the Pittsburgh, Mass., school.

—We received a ticket of admission to Sunday afternoon meeting at the Y. M. C. A. building, Utica, N. Y., for March 3, at which time Miss Bessie Risinger, the little daughter of P. J. Risinger of the Utica, N. Y., B. C., was to sing. Local papers speak very highly of Miss Bessie's ability as a vocalist.

—The Utica *Daily Press* of recent date makes mention of presentation of fine banquet lamp by the students of the Utica, N. Y., B. C., to Mr. Risinger.

—L. F. Schuford, who has been conducting a business school at Sharon, S. C., has opened another at Clay Hill, S. C., known as the Magnolia Literary and Business Institute.

—The Myrtle Springs, Tex., Normal Institute and Bible School is the latest addition to the Texas educational institutions. N. A. Matthews is president, and E. A. Shaver, secretary.

—In the Richmond, Ind., *Daily Palladium* we find quite an extended account of the lecture on "Greatness," by Mayor J. S. Ostrander before the students and friends of the Richmond B. C., lately. President Fulghum is endeavoring to give his students the best in all lines.

—The new catalogue of the Lebanon, Pa., B. C., presents a handsome appearance and is a most convincing, business-like document. In addition to a number of half-tone portraits of the faculty and the interior views of the schoolrooms, it is embellished with many appropriate and handsome designs from the pen of C. M. Leshner, the head of the penmanship department. The officers of the school are J. G. Gerberich, pres't; C. M. Leshner, secy.; W. I. Gasseit, treas.

—H. B. Parsons, prin. of the Parsons B. C., Columbus, Ohio, has branched out by adding a Trade School Department, known as the Columbus Manual Training and Industrial Art School, to his Business College. A recent number of the Columbus *Morning Press* devotes nearly two columns to a description of the new school.

—The Santa Barbara, Cal., B. C., F. B. Hoover, prin., C. D. Hoover, secy., has just issued very attractive, nicely illustrated catalogues. It is well illustrated, and shows excellent taste throughout.

—A very enjoyable reception was that of the Childs B. C., Holyoke, Mass., which occurred not long ago in the Hotel Hamilton, at Holyoke. Music, refreshments and dancing filled out a delightful evening, and Prin. C. H. Childs was much pleased at the large number present and the general good time experienced by all.

—The Charleston, W. Va., *Daily Gazette* had the following in a recent issue: "One of the prettiest and most artistic pieces of engraving we have seen in a long while, is the certificate for Senator Elkins from the Governor of West Virginia to the U. S. Senate. The work was done by Prof. H. C. Rowland of the Rowland & Elliot Business College of this city."

—Judging by the experience of Martin H. Mettetal, Boones Creek, Tenn., we are led to believe that young men in the South appreciate business education. Mr. Mettetal walked from Boones Creek to Nashville, a distance of three hundred miles, to enter Dranghons B. C.

—The Oberlin, O., B. C. has been regularly incorporated, with Principal J. T. Henderson pres't, and J. D. Yocom, secy. of the Board of Trustees. The firm name is The Oberlin Bus. Coll. Co.

—W. J. Spillman is pres't, and I. C. Shafer penman of the Alamo City B. C., San Antonio, Tex. Mr. Buckman is no longer connected with the institution. Mr. Shafer, who is a Williams of Valparaiso boy, reports the school in a very prosperous condition.

—G. W. Schwartz of 644 North Eleventh street, Philadelphia, Pa., is about to open a Business College in that city.

—J. B. Lanigan, proprietor of Little Falls, N. Y., B. C., has opened a new school at Ironwood, Mich., known as the Ironwood B. C. He takes personal charge of the new institution, while K. C. Schugers, a late Valparaiso, Ind., Normal student, manages the Little Falls school.

—A very attractive and business-like circular is that issued by Dr. Carpenter's Bryant & Stratton B. C., Saint Louis. Dr. Carpenter is a believer in high-class penmanship, and incorporates a number of handsome specimens in this announcement. He is giving the people of Missouri a first-class school, and is ably assisted by that excellent penman and teacher, J. T. Stockton.

—We have received from the Belleville, Ont., B. C. an invitation to attend the 6th annual "At Home," which was given in the College Auditorium, Friday evening, April 19. Local papers tell of an enjoyable time.

—G. W. Wallace, the well-known artist penman, who is artist-in-chief of the Saint Paul, Minn., *Pioneer Press*, has favored us with a copy of the Easter edition of that paper. It is full of designs from Mr. Wallace's pen, and indicates that he must be kept very busy.

—Mr. Wm. J. Amos of the faculty of the Merrill College, Stamford, Conn., kindly favored us with an invitation for the commencement exercises of the class of '95 and the Alumni Reception, which was held Friday, April 26, at the Town Hall. The school has had a most prosperous year and a well-trained class was graduated.

—We acknowledge receipt of photographs of J. B. Mack, Nashua, N. H., and G. McTure, Beaver Falls, Pa., for our professional photograph album.

—In the recent disastrous fire in Milwaukee, Wis., the Mayer B. C. suffered a severe loss.

—A late issue of the Salem, Ore., *Statesman* gave quite an extended notice of a "moot" court conducted in the rooms of the Capital B. C. of that city. Several young lawyers of the city took part, and it was a most interesting and instructive occasion for all concerned.

—Among the recent new schools that have been brought

to our attention are Western Business College, Port Angeles, Wash., S. C. Bright, prin.; Vincent's Commercial College, Cleburne, Texas, C. H. Vincent, prop.; Mount Vernon, Ill., B. C., S. McVeigh, prop.; Elwood, Ind., B. U., W. M. Bruner, pres.; W. S. Brandenburg, business manager; American Counting Room, 420 West Main street, Louisville, Ky., L. Cominger, mgr.; Berkey & Dyke's Private Bus. School, Cleveland, Ohio., Berkey & Dyke, props.; Washington Bus. High School, Washington, D. C., Allan Davis, prin.; School of Bus. and Shorthand, Altoona, Penn., W. G. Anderson, prop.; The Anderson School of Commerce, West Sanbury, Pa., A. F. Anderson, prop.

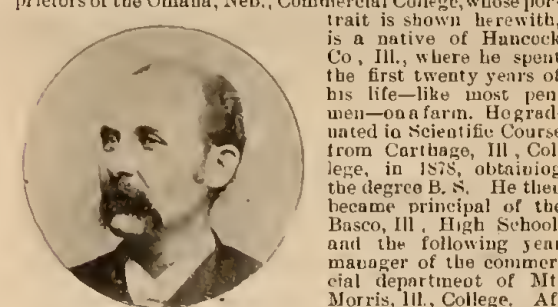
—P. W. Frederick, teacher of penmanship in the Zanesville, O., B. C., has purchased a half interest in the institution and the new firm name will be Saunenberg & Frederick.

—The Cleveland, O., *Leader* speaks of a very pretty custom of the Spencerian Business College of that city in asking its friends one evening during the year to a reception and entertainment. On the last occasion the rooms were beautifully decorated, a splendid orchestra was in attendance, and music and recitations made the time pass pleasantly.

—J. Clark Williams has again assumed the presidency of Curry University, Pittsburgh, Pa. Local papers speak very hopefully of the result in the change of management, and at Mr. Williams' first appearance in general exercises the students gave him a rousing reception. He has had much experience in school matters, and with his hand on the helm citizens have greater faith in Curry University than ever.

—On May 1, the Metropolitan School of Isaac Pitman Shorthand moved into the elegant Presbyterian Building, 152 Fifth avenue, corner Twentieth street, New York.

—M. G. Rohrbough, of the firm of Rohrbough Bros., proprietors of the Omaha, Neb., Commercial College, whose portrait is shown herewith, is a native of Hancock Co., Ill., where he spent the first twenty years of his life—like most penmen—on a farm. He graduated in Scientific Course from Carthage, Ill., College, in 1878, obtaining the degree B. S. He then became principal of the Basco, Ill., High School, and the following year manager of the commercial department of Mt. Morris, Ill., College. After five years in this position he removed to Omaha, where, in 1884, he founded the school of which he is still the head. In 1894 the college was burned out, but it is now located in new quarters with a good attendance. Mr. Rohrbough has been as successful personally as has his school.



—E. E. Gaylord has purchased the Preston, Iowa, B. C. from A. N. Palmer.

—Mr. and Mrs. W. E. Harsh, Helena, Mont., are rejoicing over the arrival of a daughter—Lucille.

—The Hamilton, Ont., *Evening Times*, in a recent issue, devoted nearly a column to an account of a largely attended "conversazione" at the Canada B. C. It was the thirty-third anniversary of the establishment of the college, and Prin. R. E. Gallagher and Mrs. Gallagher were assisted by a large reception committee of students in looking after the guests. Music, recitations and dancing rounded out a delightful evening.

—We extend our sympathy to A. B. Cushman of Chicago, who has suffered bereavement in the death of his father.

## Movement of the Teachers.

Henry C. Walker is teaching penmanship in the University at Little Rock, Ark., and the Y. M. C. A. of the same place. —L. H. Jackson, associate proprietor of the Charlotte, N. C., B. C., in addition to his other duties, has charge of the books of one of the Charlotte leading banks.

—A. McMichael has been succeeded by T. G. Wright, as penman of the Lexington, Ky., B. C. —M. L. Hurst, formerly penman of the Prairie Lea, Tex., Academy, is now located at Martindale, Tex. There is no penman connected with the Prairie Lea school at present. —B. E. Kerr of Stockton, Cal., itinerant penman, is taking a vacation at present. —M. D. Fulton, late of the Indianapolis, Ind., Coll. of Com., takes a place made vacant by the resignation of C. T. Cragin, Peekskill, N. Y., Military Academy. Mr. Cragin goes to Salem, Mass., Com. Coll. —T. W. Green, formerly penman of the Titusville, Pa., B. C., is now bookkeeper in a large implement house in the same city. The business college has closed its doors. —A. Oakley Spencer, the well-known penman, is now filling a responsible bookkeeping position in Waterbury, Conn. —A. D. Green, former penman of the Central B. C., Stratford, Ont., is now with the Ontario Natural Gas Company of Walkerville, and J. C. McTavish is filling a position as penman in the Business College. —Amos W. Smith has severed his connection with the Buffalo, N. Y., College of Com. —F. B. Hudson is the penman and instructor in commercial branches in the St. Johns Mil. School, Manlius, N. Y. —J. C. Harris is conducting classes in writing in the Y. M. C. A., Chelsea, Mass. —E. E. Ferris, late of the Western Nor. C., Lincoln, Neb., is the new penman of the Ball B. C., Muncie, Ind. —J. M. Souers has been assisting Mr. Drake of the Jersey City B. C. during the illness of Mr. M. H. Penrose. Mr. Penrose, we are glad to say, has entirely recovered. —F. L. Ellett, the new penman at the Springfield, Mo., B. C., also has charge of the flourishing art department in the same institution. —W. Beck, Davenport, Neb., is the new teacher of shorthand in the Northwestern College of Com., Grand Forks, No. Dak. —P. A. Westrope is back at Albany, Mo., again. —E. F. Timberman, Decorah, Ia., will spend the spring and summer in the Zanerian Art College, Columbus, O. —James A. Mitchell, late with the Muncie, Ind., B. C., is back home at Lowder, Ill. —L. B. Lawson, whose headquarters are at Los Angeles, Cal., is stirring up matters in the penmanship line in Arizona just now. —J. C. Bowser, late of Erie, Pa., B. U., is teaching in



the Northern B. C., Watertown, N. Y.—L. A. May, late teacher of the Springfield, Mo., B. C., now has charge of the shorthand department of the Kansas City, Mo., B. U.—G. M. Langum, formerly of the School of Commerce and Finance, Minneapolis, Minn., is the new penman of the College of Commerce, Indianapolis, Ind.—H. D. Gishert, formerly of the Gem City B. C., late of Decatur, Ill., is now teaching in Dr. Carpenter's B. & S. E. C., St. Louis, Mo.—A. J. Hall, formerly teacher in the Ind. Nor. College, Covington, Ind., is now connected with the Crawfordsville, Ind., B. C.—E. E. Vennet of Liviana, N. Y., is itinerating, and is located now at Springwater, N. Y.—W. Hanson is no longer connected with the Bayless B. C., Dubuque, Ia., and has returned to his home at Lebo, Kansas. He will address several teachers' institutes during the spring and summer.—A. D. Taylor, the well-known penman, has associated himself with the Galveston, Tex., B. U.—Wm. N. Smith has severed his connection with the Willis, Tex. Coll., where he was prior, of the commercial department, and is now located in his former home, Waukon, O.—C. F. Beutel, formerly of Afton, Ia., Nor. College, has entered the Des Moines, Ia., College, and is taking an advanced course in German, Higher Mathematics and History.—P. V. Mann, penman in the Minneapolis, Minn., Nor. and B. C., will not teach next year. He will enter school for a scientific course.—J. C. Olson, a young teacher in the historic Lehigh, Pa., has been in the business for more than four years, has developed exceptional ability with the pen, and now has charge of the penmanship department of the W. N. C. and Chamberlain Institute, Lincoln, Neb.

#### New Catalogues and School Journals.

Well arranged and well printed catalogues have been received during the month from the following institutions: Kimball's Shorthand and Typewriting Training School, Chicago, Ill.; American College, Fort Collins, Colo.; Trinidad, Colo.; Actual B. C.; Clark's B. C., Oil City, Pa.; Maple Street Shorthand and Business College, Ogdensburg, N. Y.; Columbus Ind., B. C. and Nor. C.; National C. C., Rockford, Va.; Brown's B. C., Adrian, Mich.; Jewell Lutheran Coll., Jewell, Ia.; Nashua, N. H., B. C.; Bangor, Me., B. C.; Fayette, O., Nor. Univ.; Rutland, Vt., B. C.; Wells Com'l and Shorthand Univ., Toronto, Ont.

School journals from the following schools have reached our office during the month: B. & S. B. C., Louisville, Ky.; State Normal School, Valley City, N. Dak.; Spencer, B. C., Cleveland, Ohio; Spencerian B. C., Greenboro, Ky.; Myrtle Springs, Texas, Normal Institute; Detroit, Mich., B. U.; Winfield, Kan., B. C.; Pacific B. C., Vancouver, British Columbia; Metropolitan B. C., Dallas, Texas; Manhattan, N. Y.; Los Angeles Cal., B. C.; Afton, Ia., N. C.; Clinton, Ia., B. C.; Bixler B. C., Wooster; Actual B. C., Canton, O.; Buena Vista Coll., Storm Lake, Ia.; Oberlin, O., B. C.; Santa Rosa, Cal., B. C.; Merrill Coll., Stamford Conn.; Eastman Coll., Poughkeepsie, N. Y.; Heald's B. C., San Francisco, Cal.; B. C., Wooster, O.; Springfield, Mo., B. C.; San Francisco, Cal., B. C.; King's B. C., Dallas, Texas; Bartlett's B. C., Cincinnati, O.; Le Mars, Iowa, Nor. Coll.; Bluff City Com'l School, Alton, Ill.

I. A. Elston, Canton, Mo.; I. H. Lipky, Boston, Mass.; W. I. Steley, Salem, Ore.; W. J. Musser, Washington, Pa.

—Among the samples of cards received during the month we find some handsomely written ones from A. B. Cushman, Chicago, Ill.; Wesley B. Sayder, Lancaster, Pa., sends some in the style imitating engraving; C. C. Lister, Cleveland, O., does some graceful card writing when he takes a notice.

—A handsome flourish is that submitted by P. T. Benton, Green Bay, Wis., B. C., and E. L. McCain, Olean, N. Y., drops in a few strokes that surround a graceful bird.

—J. C. Olson, penman of Chamberlain's Bus. Academy, Lincoln, Neb., is coming to the front. He sends some good business and professional writing.

—L. L. Tucker, penman N. J. Bus. Coll., Newark, N. J., favors us with a tasty bit of lettering on heavy card-board.

—A couple of well drawn initials are contributed by W. B. Robinson, Ocala, Fla.

—A large package of samples from A. D. Deibert, Catasqua, Pa., embracing business and professional writing, lettering and drawing, show that he is a versatile penman.

—A neat flourish has been received from J. W. Jones, Mt. Auburn, Iowa.

—Some dashy off-hand capitals and signatures come from W. W. Merritts, Bowling Green, Ky.

—An oddity in the way of an elaborately shaded script design has been sent us by J. H. Schoonover of the Des Moines, Iowa, Normal College. Mr. Schoonover writes an excellent hand.

—C. H. Jenkins, Portland, Maine, favors us with a package of business and ornamental writing that shows he is master of a good style.

—H. A. Van Dyke, 225 East Thirty-ninth street, New York, sends some business and ornamental writing showing dash and a good conception of form.

—Business and professional writing from the pen of H. H. Bertheisel, Backersville, Pa., lately received, is excellent.

—H. E. Thompson, penman of the Central Normal College, Great Bend, Kans., sends us some signature work that is splendid.

—D. C. Coates, pupil of A. McLachlan, Chatham, Ont., B. C., writes a hand that would do credit to a professional. No doubt he will yet be found in the professional ranks.

—Cards have been received from the following persons: H. C. Clark, Philadelphia, Pa.; W. U. Burns, E. F. Guilman, Peoria, Ill.; D. M. Keefer, Meridian, Miss.; H. F. Guilman, Redington, Nebraska.

#### Students' Specimens.

J. F. Barues of the Lafayette, Ind., B. C. has some good rapid business writers in his classes. Many of the following, who are among the best, are but fifteen or sixteen years old: Adelaide Murphy, A. O. Ellis, A. I. Yundt, W. F. Keefe, G. A. Washburn, Gus. Schilly, Andrew J. Shick, E. Martin, Jno. Wheeler, Geo. A. Bollinger and Maggie Wasson.

—C. M. Nevitt, J. E. Gardiner and B. J. Lancaster, students of D. S. Hill of Cecilian, K. C., B. C., are excellent writers. The samples sent include business and ornamental writing. Mr. Hill favors us with some dashy professional work from his own pen. He states that he owes his success in teaching and as a writer to the instructions received from THE JOURNAL.

—C. A. Branger, penman of the Wheeling, W. Va., B. C., mails us a package of samples of business writing turned out by his students. It is good, rapid, plain business writing. The best writers in the lot, we think, are L. Henry, Bertha Kirtcher, L. E. McKee, E. L. Pasco, Harry J. Miller and W. D. Messerly.

—Michigan is represented by the students of T. T. Wilson of the International B. C., Saginaw. Speed and movement are shown in every stroke in the specimens before us, and the form is good, too. In fact, it's good writing. Among the best writers are Geo. E. Townsend, M. Berry, Hugh C. Smith, Pearl Barney, Fannie Ide, Cornelia Deaneux, Min. Daus, A. L. Burkholz, Carrie Schlatteer, Josephine Stein, W. D. Shaver, Will Weedfall.

—I. C. Shafer, of the Alamo City B. C., San Antonio, Tex., favors us with several sheets of business writing from the pens of his students. The style and form are excellent and when a little more speed and movement are added it will be model writing.

A large number of sheets, out from the ledgers of the students of W. S. Haynes, of the Aurora, Ill., B. C., have been received. The work is the every day writing of the students and contains, mainly, figures. The figures are neat and the pages show a good average throughout.

—Bayless B. C., Dubuque, Ia., C. W. Ransom, penman, sends specimens of his students' writing. It is business like work—smooth and clean cut. The best writers, in our judgment, are Frank Engel, Arthur Hattano, H. F. Roepel, R. Nullary.

—Geo. Thomson, teacher of writing in the Acme B. C., Seattle, Wash., writes a beautiful business hand, and his students are following the good example he sets for them. So uniformly excellent is the writing in the specimens before us that we don't dare particularize.

—A. H. Adams, a pupil of Frank T. Weaver, Wilberforce, O., sends three freehand pen sketches that are creditable for one who has received no instruction in this line of work.

## THE EDITOR'S SCRAPBOOK.



COPY of the diploma of the Keystone Business College, Lancaster, Pa., and a variety of plain and ornamental writing, as well as ornamental designs, all from the pen of C. M. Lesher, the talented penman of the institution, have been received. The work covers a wide range and stamps Mr. Lesher as one of our best all round penmen.

—Two beautifully written letters, one in dashy professional style and the other in plain vertical hand, have been received from L. M. Kelscher. Both are models of script in the lines of work they represent, and serve to confirm our good opinion of Mr. Kelscher as a fine script artist.

—From J. H. Eoels, Newport, Ore., we have received quite a package of excellent business writing and several cards.

—J. K. Ketchum, Aurora, Ill., submits an end piece well drawn.

—Joseph P. Gross, 204 East 104th street, New York, sends several handsome monograms.

—Some cleverly drawn initials come from F. L. Elliott, the new penman of Springfield, Mo., B. C.

—L. W. Hammond, Batavia, N. Y., does some beautiful work in knife carving, judging by the specimens recently submitted to us.

—W. J. Elliott, associate proprietor of Central Business College, Toronto, Ont., combines grace, accuracy and dash in his writing. Several letters in the professional style lead us to this conclusion.

—L. J. Egelson, penman of the Perry Business College, Rutland, Vt., desires to exchange specimens of writing with JOURNAL readers.

—W. S. Chamberlain, of Estos & Burnett B. C., Baltimore, Md., favors us with a handsomely written professional letter.—G. G. Price, of Sullivan & Grubbs B. C., Atlanta, Ga., sends an accurately written letter in professional style.—F. W. Tamblin, Sedalia, Mo., puts some graceful strokes in the form of a professional letter.—E. L. Glick, Catonsville, B. C., Cleveland, O., sends a letter in a dashy, accurate hand.—Among the other handsomely written letters in professional style received this month were those from W. M. Wagner, Washington, D. C.; W. H. Hensley, Farmington, Ill.; H. C. Clark, Philadelphia, Pa.; E. F. Timbermen, Decorah, Ia.; J. L. Hayward, Vinton, Ia.; O. A. B. Sparboe, Marshall, Mich.; E. L. McCain, Olean, N. Y.; A. J. Cherryhomes, Chico, Texas.

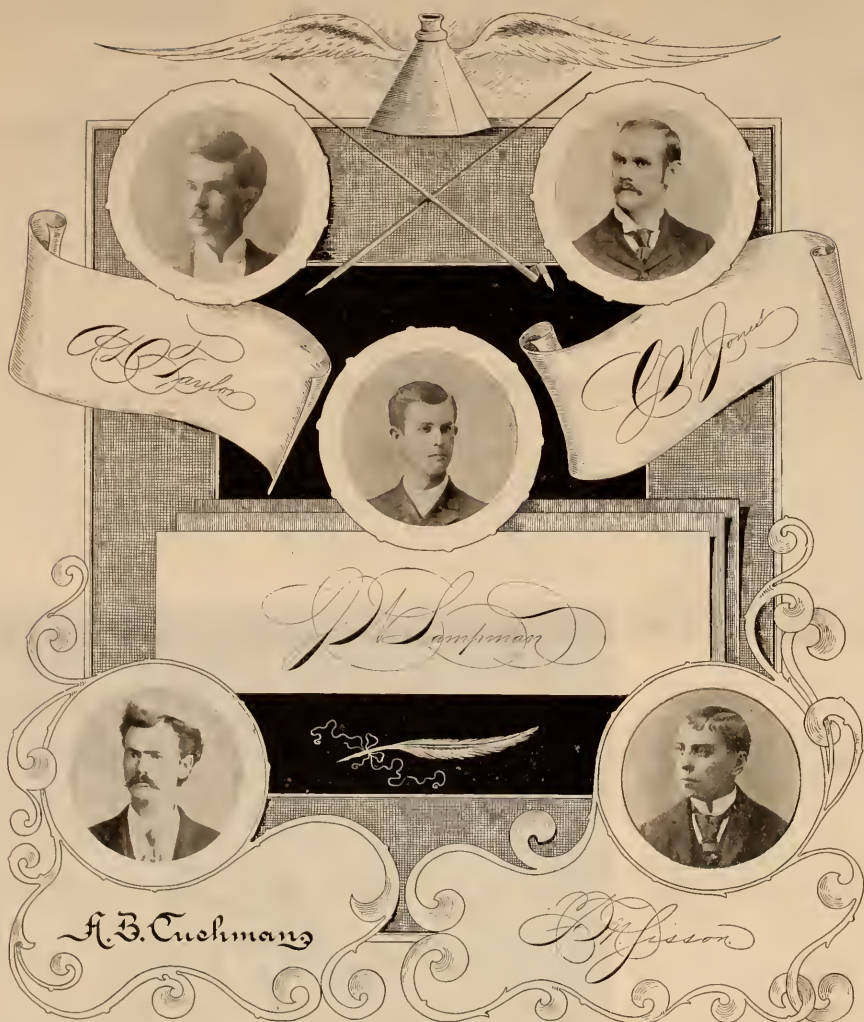
—In the line of business letter writing during the month we have selected the following: C. A. Stevort, Archibald B. C., Minneapolis, Minn.; G. C. Raynor, Brooklyn, N. Y.;



PHOTO-ENGRAVED FROM PEN FLOURISH BY W. E. GIBSON, PENMAN AYDELOTTE BUS. COLL., OAKLAND, CAL.



PENMEN OFTEN HEARD OF BUT SELDOM SEEN.  
IN "BLOCKS OF FIVE."



J. W. LAMPMAN.

J. W. Lampman, penman of the Omaha, Neb., Com. Coll., hails from Hooberdorn, and he first saw light on a cold day, "when the frost is on the punkin and the fodder's in the shock." His parents moved to Kansas when our hero was six years old, and from then until he was 18 he spent his time in the penman's nursery—a farm. In 1883 he graduated from the commercial department of Baker University, Baldwin, Kansas, and the following year was made assistant teacher in the penmanship department. Subsequently he had entire charge of the penmanship and shorthand departments, and carried the studies in a regular college course until 1889, when he went as teacher to the Lawrence, Kan., Bus. Coll. After two years here he engaged to teach in Armstrong's Bus. Coll., Portland, Ore., and he spent two years in this school in its various departments. In 1893 he became connected with the Omaha Com'l College as penman, and principal of the Business Practice dept., and this place he still holds.

Mr. Lampman can be said to be an all-around business college man—having a good general education, besides being a teacher of penmanship, shorthand, bookkeeping, English, etc., with a fondness for (and much skill in) music and painting. It is as a penman, though, that we know most about Mr. L. He turns out all kinds of penwork, and in the line of accurate, graceful and dainty writing and flourishing he is superb.

Mr. Lampman's home life is most happy. He is married and has two children—a boy and a girl. In a recent letter he says: "I am thoroughly interested in my profession, and have great faith in business colleges. I believe that they offer a held worthy a man's best efforts."

A. D. TAYLOR.

Illinois has produced some great men—and some great penmen. A. D. Taylor is proud to hail from this State. His first writing lessons were taken from H. H. Miller, a traveling writing teacher. He won the prize (a year's subscription to THE JOURNAL) for the greatest improvement, and his ambition to become a great penman dates from the time he received the first copy. In 1883 he took a commercial course at Elliott's Bus. Coll., Burlington, Ia., and took some penmanship lessons from I. W. Pierson. In 1885 he studied with Worthington & Palmer in Chicago for several months, and in August of that year was engaged as penman by the Bryant & Stratton Bus. Coll. of Chicago. After spending a year with this school he came to New York. In 1887 he was engaged as penman by D. B. Williams of the Los Angeles, Cal., Bus. Coll., and remained there two years. He returned to Burlington and worked for Mr. Elliott for three years. During 1892 he was employed filling out names in invitations for the World's Columbian Commission. He was next employed with the Chicago Guaranty Fund Life Society as policy writer. Very recently he has been secured by J. F.

Smith, principal of the Galveston, Tex., Bus. Uni., as penman of that institution.

Mr. Taylor's specialty is script, and in this line he does most accurate, graceful, delicate work. We have some of his work that for delicacy of touch we have never seen excelled. Lessons by mail and specimen making occupy much of Mr. Taylor's time.

A. B. CUSHMAN.

Waynesville, Ill., was the birthplace of A. B. Cushman, and the year was 1835. In 1857 he removed to Kansas, and spent his time working on a farm and attending public schools for several years. Huskell's Compendium and some traveling teachers of writing started him on the chirographic road, and he next took a course in the Lawrence, Kan., Bus. Coll. About this time a copy of THE JOURNAL fell into his hands and inspired him to become a penman. From the penmen's papers he says he has derived most of his skill. Next we find him a student in the penmanship department of the Gen. City Bus. Coll., Quincy, Ill., imbibing inspiration and poetical penmanship from our old friend, Fielding Scholfield. Mr. Cushman spent two years at bookkeeping, and in 1860 became interested in the automatic pen, and from that time he has talked while awake and dreamt while asleep of the automatic pen and automatic penmanship. He not only writes but talks automatically. He visited Prof. E. E. Bellamy of Norwalk, O., an automatic artist, and took a short

course of instruction from him; and he also visited J. W. Roakes, the patentee and manufacturer of the automatic pen, and in this way obtained many pointers. He has studied and worked on automatic penmanship until he has acquired wonderful skill. His whole time is given to this class of penwork, and as a result he has built up a big mail order business in business and professional writing. He does splendid work. Mr. Cushman is married and has a son four years old, whom he has trained to respond to the letter-carrier's whistle and open the mail—automatically.

C. W. JONES.

C. W. Jones, James Batesville in the Buckeye State as his birthplace. Nineteen years of his life were spent on his father's farm. An old file of *THE JOURNAL*, falling into his possession about 16 years ago imbedded him with the idea of becoming a penman. He found a penman in the person of a friend and found him as a student in Michael's School of Penmanship. He entered this institution Nov. 1, 1882, and graduated "with highest honors" on Dec. 19, 1882-49 years ago. One year was spent at the Commercial College, New York City, and the other at the Commercial School and the New Concord, O., Bus. Coll. as penman. The following year he spent in itinerant teaching in the West, and then put in eighteen months as penman of the Southwestern Bus. Coll., Chicago, Ill. He then spent a year in the Commercial College, New York City, and then filled in another year. For several years he was bookkeeper in wholesale dry goods store, insurance office and U. S. Pension Office. At present he is penman of the Martin Bus. Coll., Brockton, Mass., and is very popular. He is a member of the American Penmen's Association, penmanship, and is giving satisfaction in this line.

F. M. Sisson

America's "smartest" seaside resort, Newport, R. I., was the birthplace of F. M. Sisson—and there he still resides. His education was received in the local public schools. Prof. H. Champlin, now supervisor of writing in Cincinnati, was his teacher in penmanship. Mr. Sisson receiving first prize for greatest improvement in one of Mr. Champlin's large classes. Later he assisted Mr. Champlin in teaching. At present, and for the past seven years, he has been employed as bookkeeper in a large manufacturing concern. He has been a member of the penmanship classes in the evenings, and has private pupils in both penmanship and bookkeeping. As a side issue he has a small order penmanship business and is doing well in this work.


## LESSONS IN PROFESSIONAL WRITING.

BY C. P. ZANER, COLUMBUS, O.

No. 5.

[INITIAL MADE IN JOURNAL OFFICE.]

#### A Few Parting Words About Small Letters.

 NOW since we have begun the practice of capitals, do not neglect the small letters. Keep in mind the fact that they are of chief importance, and that your success as a penman will be more sure and permanent if you write the small letters uniformly well than if you dash off breezy capitals at the expense of the small forms. Ease of execution will do more toward making your forms graceful than anything else, save an accurate knowledge of form; but the two together—form and movement—are the main requirements. If you have them you are fortunate, but if you have them to get you need not despair. You will find that there is more pleasure in pursuit than in possession, though there may be more satisfaction in having them than in having them to get.

*Preliminaries for Capital Practice.*



The preliminary exercises and principles at the top of each plate should be mastered before beginning the letters. See that your shades are comparatively short, sleek and fat, and your ovals full, free and graceful. To secure these essentials you must let the arm revolve freely on the muscle within the sleeve at the elbow, using a pretty brisk and forceful, yet delicate action. The power should come chiefly from the shoulder. The muscle in the forearm must serve as the main sender of motion and of rest, and the hand must be near the edge of the table. In fact, the elbow may be off the edge of the table, but the whole weight of the arm should rest. The arm may be placed further on the table for small letters.

Do not fail to keep the position recommended, that of having the forearm at right angles with the connective slant. Shift the elbow to the right often or the paper to the left. For capitals, the arm may be held more nearly at right angles to the line on which you write. As will be seen, the heaviest part, the shades in the forms on the first plate, are about half the height, while those of the second plate are near the line. The tendency is to curve the downward strokes in these reverse ovals too much. When you find it difficult to determine the exact curvature of a stroke, turn to lesson one and study the first

plate. For it is as necessary that you study form and secure accuracy in capitals as well as in small letters.

### *System, Symmetry and Simplicity for Capitals.*

The tendency of young students is to care more for indiscriminate flourishing than for system, symmetry and simplicity. The day for flourish burdened capitals and cramped small letters is past—they were the allies of whole arm and finger movements. To-day, the handwriting that pleases most must be written with a uniformly free, graceful and controllable movement, alike on capitals and small letters. In fact, the movement which is employed in small letters ought to be employed to systematize the capitals, and the motion employed in capitals should be utilized to give freedom, grace and strength to

  
 O O O'mans, A. A. Albany,  
 G. G. Gumm, C. C. Common,  
 E. E. Emmett, D. D. Drumm,  
 Thing to improve your penmanship  
  
 N. N. Xenophon, W. W. William,  
 O. O. Hannah, K. K. Kempler,  
 N. N. National, M. M. Manning,  
 Heads, and hands, need proper training.

BY C. P. ZANER, ACCOMPANYING HIS LESSON.

the small letters. Therefore, do not divorce the movements too completely.

### *How to Make Orals and Shades.*

The directorial forms should be made with a full, forceful action from the start. The shade should be produced with a firm but not spasmodic action. The fingers must not act, but grip and hold the pen more firmly than at other times (though this will be somewhat unconscious). The reverse oval forms are finished with a little more of a snap-like action on account of the shortness and fullness of the shade. This shade should begin at half the height. And right here let me add that shading requires a double action. Not only must the pen be driven about a central point to produce the full, graceful oval, but it must be forced up and down (the points forced apart and then allowed to return to their normal position) as well, and at the same time. This requires what is generally termed an "elastic" action. It is this flexible and elastic action that produces the short, full, smooth and sparkling shade which distinguishes professional writing from amateur efforts. And the very key to this elasticity is to have the strokes too loose and to make them too slightly and lightly. That is, the tendency is to use a movement which lacks force; a movement not direct from the elbow. To overcome this, it is well to see that the little finger slips freely with each up stroke and that the motion comes direct from the elbow, the forearm serving as a radius.

Criticism Column.

R. R. S., O.—Your work is first-rate. If you will eradicate a few angles it will be still better. The rolling motion of which you speak is the cause of so many angles. To overcome this rolling action see that the little finger slides more freely to the right in the connective strokes and that the arm acts more as a hinge at the elbow.

W. E. P., Mass.—As business writing your practice is good, save that it is a little slow, but as artistic it is not worth much. Your strokes and touch are too heavy, and you do not raise the pen often enough. If you want to learn to write an artistic style you must study light, shade, curvature and delicacy.

A. H., Jr., N. J.—Your movements are yet too uncertain, weak and spasmodic. Drill upon exercises with a firm, uniform, steady movement. In coming to the line, don't check the motion so abruptly, as that causes an angle where there should be a turn. You have the ability to become an artist at penmanship.

J. S. M., O.—The hump on your z is too rounding, and

*oooooooo*

A. A. Albany.

C. C. Common,

A. L. C. Drum.

your penmanship.

[illegible]

W. H. William.

A. D. Kempler,  
M. D. M.

M. M. Canning,  
and brother Training

PANYING HIS LESSON.

many of the turns on short letters are the same. Down strokes are uniform in direction. Your Cursive, indeed

strokes are not uniform in slant. Your /s are fine, indeed. Your work looks a little too delicate. It looks as though you were conscious of exposing it to my critical eyes. Develop more confidence.

D. B. W., III.—Your work is too rapid. Not thoughtful enough. Your practice is such as would be required for business, not artistic writing. You need to put in an extra amount of time in strengthening and slowing-up your movements. *Think of each stroke as you make it.* This will prevent too much haste.

P. H. H., Ill.—The crossings in your z's are too low, caused by not forming the proper shoulder to the loop before starting down. Your f's are not free enough and the shade is too low. Cultivate more freedom of movement.

W. B. C., Tenn.—Study your *z*'s closely. Your word practice is not free enough. Don't check your freedom when practicing words. Otherwise your work is O. K.

ZANER.

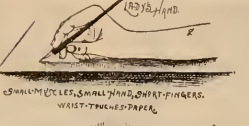
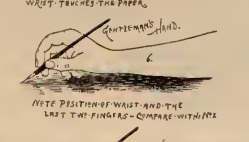
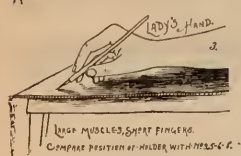
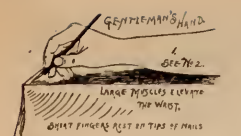
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**Summer is Seed-time.**

## Summer is Seed-time.

We have just got from the press a new catalogue of diplomas, etc., for business and shorthand schools. The attention of schools that use high-grade advertising literature should be called to this catalogue, which is published in school journals for printing in two colors. One series with small page, one with large. Each series to be had in either four or eight page form. If you need a letter-heading, or a business letter, or a business card, or a stationery card, we can sell you the cut or print your stationery to order. Our two cut catalogues should help you to find appropriate material for your school. If you want to have a letter-head you want in the line of designing and engraving. Half-tones from \$1.50. By the way, isn't it time to get away from that old catalogue-cover style that schools have been using for years? Why not get a new one with a more modern art idea? We have a great many things on hand that schools use. We can do a great many things that you can't do for yourself. Write to James E. Ames & Co., Rollinson Company, 312 Broadway, New York.





## Pen-Holding as Taught and Practiced.

BY L. D. TETEB, DAVENPORT, IOWA.

The subject indicated by the above caption naturally divides itself into two general divisions: First, pen-holding as taught in both public and private schools; second, the manner of holding the pen as practiced by students, penmanship teachers, and all persons who find it necessary to use a pen.

All teachers will certainly agree that, in order to execute penmanship with ink, a pen and holder must be grasped or held in some manner; whether with the right or left hand, between the teeth or with the toes. We often meet individuals who are able to execute very good script forms by holding the pen with the left hand, and some persons are able to do so by holding it with either the right or the left hand.

Shall those who grasp the penholder with the left hand be taught the same position as those who hold it with the right? Shall the young lady whose hands are delicate and slender be taught to hold the pen in the same position as her sister whose hands are short and thick? Shall the young man whose hand is light and elastic be taught the same position as his brother whose hand is large and heavy? or shall he be taught to hold the pen in the same position as the young lady whose hands are delicate and slender, or do we teach all members of our class to hold the pen in exactly the same manner? Judging from my experience, both as a student and as a teacher, I believe the latter with possibly a very few exceptions to be true. Am I right or am I wrong?

I quote the following from Mr. E. M. Cavins' article in the November number of the *Western Penman*:

As to what is a good position and a proper manner of holding the pen authorities usually agree, and since every reader of *The Penman* is surely acquainted with these facts, your

patience and perseverance may be relied upon to make good position and pen-holding.

That authorities in the past have agreed in this particular is self-evident, when we remember that Father Spencer tells us, "The hand glides on the nails of the third and fourth fingers;" also that all books of instruction on the subject of penmanship which have been published since he has passed away teach us materially the same thing.

The greater number of teachers of today in giving lessons in the columns of our penmanship journals incorporate a sentence in their instructions something like this: "Double the last two fingers under the hand until the tips of the nails rest on the paper." The phrase, "until the tips of the nails rest on the paper," is very pleasant to the ear, and this position reproduced either from photograph or pen and ink sketch is most pleasing to the eye. Whatever the position may be, all must agree that the pen should be held in such manner as to produce the best possible results with the least expenditure of muscular effort, and that this position should be taught. Carlyle tells us that habit is the greatest force in nature. It is true that early acquired habits in penmanship are very hard to break, and holding assert themselves in after years. Hence, it naturally follows that the student should be taught the position which is the easiest, most natural, and the best suited for his individual hand; and not necessarily the very same position which is used by his teacher, whose hands are differently shaped, and whose habit of position is long since established, be it natural or acquired.

### Radical Differences of Hand Structure.

The physique of different individuals is by nature peculiar to themselves. Our

movements, gestures, attitude while walking, running, standing or sitting, and our general manner, even to the pulsations of the heart, all differ from those of every other person. Since the hands of all persons are not of the same structure, is it not reasonable that each should be taught to acquire the habit of holding the pen in the position which is the most natural one for them to use? For illustration, let us suppose that we have but two students, A and B, in our penmanship class. The last two fingers on Mr. A's right hand are six inches in length and those on Mr. B's hand are but two inches. Now, shall we say "Attention, class; double the last two fingers under the hand until the tips of the nails rest on the paper," or shall we endeavor to instruct each one to hold the pen in such a position as to enable him to write with the least expenditure of effort and yet produce the best results, whether this be with the hand resting on the tips of the nails or the first or second knuckle joints? If all shall be instructed to rest the hand on the tips of the nails, then Mr. A in the illustration must either grasp the holder five inches from the point of the pen or write with his pen four inches from the paper. As you can see, this may seem, it is the principle which we advocate and the disadvantage under which many of the members of our class labor when we instruct all to rest the hand on the tips of the nails. Many students' fingers are of such length and the structure of the hand such as to render this position not only unnatural, but difficult to acquire, and radically wrong when required.

For the purpose of illustrating the fact that, as a rule, the same position is taught to all pupils regardless of the size or shape of hand, I quote from a lesson on pen-holding in a recent number of a leading penmanship journal:

The influence of the thumb upon hand positions can hardly be overestimated. It tends to the same support to the fingers that the keystone does to the arch. The end of the thumb should strike the pen squarely as such an angle that it will point directly through the center of the forefinger at the first joint, and with both joints bent outward. The joints should be as fatigued the stronger the position, and the less the liability to press down the point of pen. The wrist should be near the center. The same position should be required for all grades.

We may all agree that the influence of the thumb upon hand position is paramount, but to make the sweeping assertion that the thumb should strike the holder squarely, and at such an angle that it will point directly through the center of the forefinger at the first joint, is certainly erroneous when applied to all individuals. Suppose the thumb to be four inches in length. Would it then assume this position with ease? The thumbs of some persons are proportionately longer than those of other individuals; and while perhaps this position may be correct for many, it is certainly incorrect for others.

If the wrists of different individuals assume different positions as regards the nearness to the desk, why will not the little girl whose wrist is round and exceedingly fleshy naturally and with propriety touch the paper with her wrist as she glides the holder across the paper? If all students' hands were of the same size and shape; if the fingers and thumb of each one were of the same length and thickness as the corresponding members on the hands on each and every other student; if the arms of each individual naturally assumed the same positions; if all arms were of the same length and all corresponding muscles were of the same size and tenor; then we should certainly be an ardent advocate of this *iron-clad position* for all. But since no two hands are of the same structure, we believe it would be nearer the truth to say that no two students should hold the pen in the same manner, than it is to instruct all to hold it with one and the same position. The hand position which is naturally and scientifically correct for one person may be equally as incorrect for all others; and that position for pen-holding which is the best to teach one member of the class is equally the position which all other members should be instructed not to acquire.

I am led to believe that if all teachers would study the subject of pen-holding with reference to each member of the class, instead of considering it from general principles, the methods of instruction would soon be materially changed.

I have in my class three students who hold the pen in such manner that the wrist strikes the paper on the hand rests on the knuckle joints of the third and fourth fingers. Shall I instruct them to elevate the wrist and rest the hand on the tips of the nails, or shall they be instructed to continue to use that position which is the most natural for them and the best suited for their individuality?

### Teaching and Doing.

It is a noticeable fact that the position of pen-holding used by many teachers of penmanship differs materially from that which they teach. I have in mind a leading teacher of penmanship, under whose tuition was once placed, who taught the recognized position to all his students, while he used a different hand position in all private work. Another teacher of national reputation once instructed me to rectify the error in which he said I had fallen of resting my hand on the knuckle joint of the fourth finger and the face of the nail of the third. Within two minutes from that time I noticed him using the position which he had instructed me to avoid.

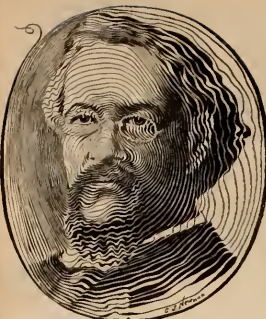
I have been guilty of instructing students to use positions which I did not and could not use, and I have also instructed many to avoid the habits and practices of pen-holding which I cherished. I fear that there are many teachers who have been and are yet teaching hand positions which are as different from those they use as Jerome's "just for five minutes" is from the actual time that elapses between being awakened in the morning and when he gets up willingly. Why is it that the average business college student changes his position of pen-holding and style of penmanship so soon after leaving school? What is the reason that many of our students who do the best work in the class execute very poor penmanship when working in their books? What explanation can we offer to the fact that traveling men, bookkeepers, and office men in general are better writers than the average penman in our class? Why is it that some students are better under any and all circumstances? To prove that this is true, I refer you to the hotel register in which you recently wrote your name.

I believe that the reason so many of our students change the style of their penmanship after entering upon the active duties of life is due to the fact that they have been taught hand positions which were unnatural for them and not adapted to the structure of their hand. As a natural sequence, they drift from the "class-position" as soon as they leave the school room and are from under the guidance of the teacher.

In conclusion, I believe it to be folly to teach the same hand positions to all students. I do not wish to be understood, however, to hold the view that no two students should be taught the same position, or that no two individuals hold the pen in the same manner; but it does seem to me that a thorough study of the subject of pen-holding, and a recognition of the fact that hand position which is best suited to one person cannot be successfully adopted by all others. I also believe that a careful observation of the practices of others and a study of the position which we use in our own writing is a fact that the majority of penmen, as well as students and all persons who use the penholder, do not adhere to the positions of pen-holding which are generally recognized as correct and applicable to all.

### Vertical Spelling.

Judging from thousands of letters and articles examined that came from public and private schools, principals, teachers, and pupils, and business and professional men, we are led to believe that upright spelling is needed as much or more than upright writing. Our brethren of the literary school mustn't think that they are not included in the above, for they are. Writing teachers should be very careful about spelling, because of the additional prominence given every letter by setting it gets from a beautiful hand writing. No one can deny that even a teacher of any branch should be allowed to spell poorly.



Dr. Charles K. Parkhurst

BY C. J. NEWMAN, RACINE, WIS. THIS DRAWING IS ONE CONTINUOUS LINE.

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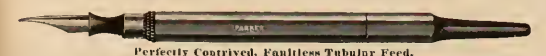
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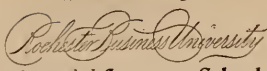
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G. MILKMAN, Principal Pawtucket Business College, Pawtucket, R. I.  
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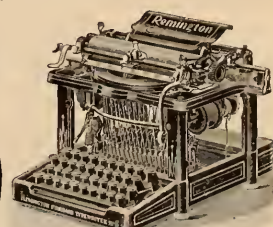
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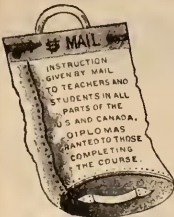
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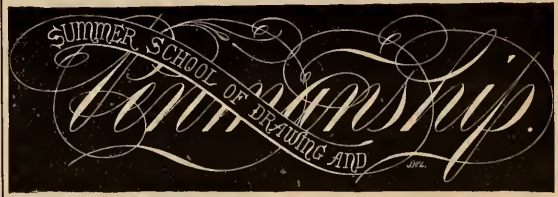
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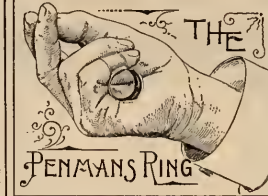
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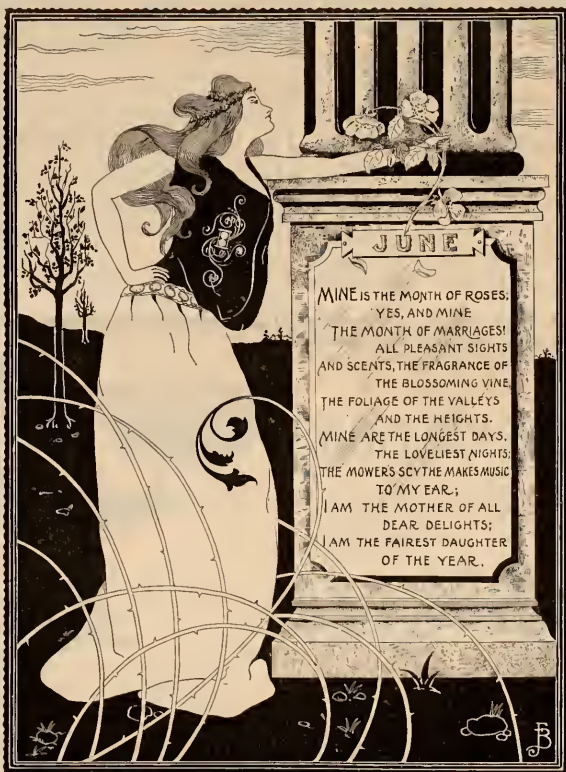
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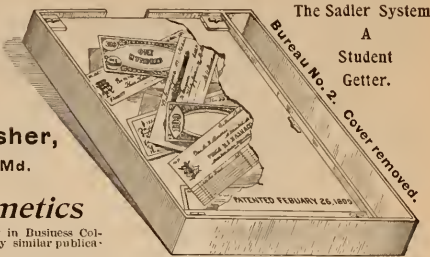
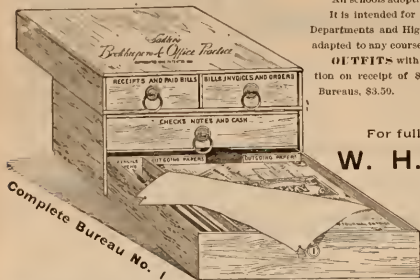
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**GRAND ISLAND, NEB.**



# Commercial Teachers Wanted

By SEYMOUR EATON, Drexel Institute, Philadelphia.

I am writing this under date of May 25, 1895. Up to to-day I have had four times as many calls for commercial teachers as I have teachers to meet them. My commercial normal class will graduate on June 13. They have been with us one year and they now go out as commercial teachers to high schools, colleges, seminaries and other institutions. The salaries offered are not large—running from \$750 to \$1000, and in a few instances \$1500—but the outlook for the future is very encouraging. Schools and colleges having the newer and broader view of the purpose of business training are looking to Drexel Institute for their men.

Applicants have the idea that they must be good penmen to enter the field of commercial teaching. We don't care anything about their penmanship. It is good brains and teaching adaptability that we are looking for. Of course, if they are good penmen, so much the better.

Drexel Institute, the pride of Philadelphia, was founded three years ago by Anthony J. Drexel, the late millionaire banker. It has the most beautiful educational building in the world, and more than three millions of dollars were spent upon its equipment and endowment. In all departments this year about 2600 students have been enrolled. The faculty numbers nearly 100. The beauty of the building and of its environments and associations makes it an ideal place for the training of teachers.

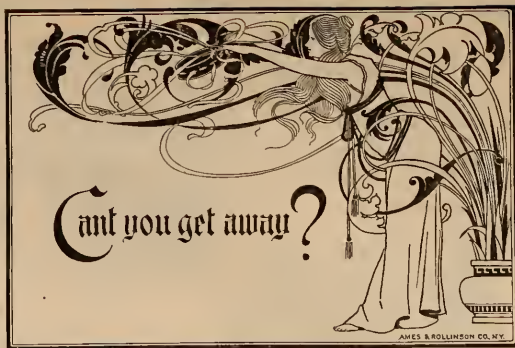
The fees for the Commercial Normal Department are only \$70 a year, payable in two payments. There are no extras and a great deal of material is supplied free. Any person who has taught two years and who is 21 years of age or over, may enter for our **Commercial Normal Course**. The next term begins September 18.

Send for circular and application form and for any further particulars to

SEYMOUR EATON,

Director of the Dept. of Business,

Drexel Institute, Philadelphia.



From the everlasting style of catalogue cover that will draw tears from the eyes of your grandfather because "It reminds me so much of what I used to see when a boy"—the fine old, beautiful old, mellow old—but always Old—Old designs that schools have been using more or less in common for more than a generation?



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It isn't at all necessary that what you get should smack of the bizarre or "fin de siècle art" variety. It may be as dignified, as classic, as conservative as you like. It may be as plain as you please or as ornate as you please, but always fresh, original, distinctive. The point is not to remind people of something else they have seen from other schools, but to give them something that will stand for Your school and yours alone, and drive home the conviction that modern thinking and modern methods are back of it.

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A. D. D., Catasauqua.—Your practice is just right. More



of it. Get up speed on words and sentences. Use coarse pen.

F. H. F. Haddam.—Your ovals are fine. Don't shade the 's. Dilute ink with soft water. Am anxious to see your latest specimen.

J. S. T. Hamilton, Ont.—Good work; just right. It takes time to develop speed. Move at a high rate on exercises. Our graduates write at from eight to twelve strokes per second. Can't go into details here. Thanks for good words.

F. H. H. Fairweather, Ill.—Your writing is stiff. What good business writers you and hundreds of others could become if you would only develop movement. Think over the accompanying lessons.

O. A. M. Dawson, Minn.—Apply movement with more care. More life practice. Eye service on letters.

C. C. K. Columbus, Ind.—More strength. Capitals weak. Small letters promising. First part of 9 on base. Lower the 7. Work plates 1 and 8 more.

W. F. O. C., Boston.—All muscles, from the end of fingers to the shoulder, act while making figures, and the hand rest fingers never stick nor stop. The arm is parallel with edge of paper only when the pen has reached the middle of line. Specimen good. Your W's poor.

B. P., Boston.—Small letters too large, coarse and slow. More force; more speed. Good movement on O and C. Review frequently plates 1 and 3.

W. J. H. Quincy, Mass.—All of your specimens are excellent. Learn to write *Madagascar* without lifting the pen. Ditto for W. Practice from Mr. Zaner's lessons.

Miss J. G. P., Woburn.—You have done your part well, and now have a splendid hand. You could become a pen artist or anything else you undertake. Many thanks for the many excellent designs. Send a design in black ink for engraving.

Dozens of criticisms are crowded out of this column every month. I cannot see your questions and requests for criticisms, etc., go unattended to.

I will send my "red ink entries," consisting of criticisms, illustrations and answers, for only 15 cents, to all who will send their practice sheets in roll form. We shall continue to serve as many through this column as is possible.

## LESSONS IN PROFESSIONAL WRITING.

BY C. P. ZANER, COLUMBUS, O.

No. 6.

(INITIAL MADE IN JOURNAL OFFICE.)

Speed and Shade.



ET the pen be driven over the paper with considerable speed and force. Make the first exercise at the rate of about 100 down strokes per minute. The heaviest part of the shade should be placed at about half the height. The shade should be short, thick in the center and slender toward the ends. It should not extend up or down far enough to detract from the delicacy of the turns at the top and bottom. The pen may be raised at the base of V, U and Y, but I did not raise it there, nor do I usually. The shade in Q and Z is placed much the same as in the preceding three letters. The pen may be

first strokes in the first forms. Use plenty of the hinge action in the long down stroke of the back of the J.

*Too Much Muscular Tension and How to Avoid It.*

In writing the small letters push the pen along delicately yet firmly, aiming to be sure of the form but not overanxious. It is possible to tension the muscles too tightly, which is on the result of over-anxiety or nervousness. Keep in mind that when the muscle is tensioned too tightly it will restrict the motion and cause short, broken lines and spasmodic motions. On the other hand, when the muscle is not tensioned to its proper capacity the movements are inefficient and weak. In this condition the hand usually seems lifeless and lazy. If you are feeling tired, mentally or physically, the muscle cannot be

33

*Handwritten practice strokes for the letter 'L' showing speed and shade.*

ACCOMPANYING LESSON BY L. M. THORNBURGH.

raised at the line in making these forms. It was so raised in the copy. Remember the loop in Q should be long and horizontal, and in the Z it should be about on the connective slant. The shade in the J should be below the line.

*Tendencies and How to Correct Them.*

The tendencies are in these letters to make the first strokes of V, U and Y too slanting toward the right and too wide or open at the base, and in the Q and Z to make the small loops too nearly round and to use too much rolling motion in the lower part of the letter. The raising of the pen as suggested will aid in flattening the little loops. The use of more rolling or shoulder action will aid in curving the

made to respond in such a way as to be very satisfying unless you are too easily satisfied. If the mind or will is too weak to transmit to the muscle enough stimulus to put it in action and sustain the same, but little good can be accomplished. On the other hand, if the muscle is too fatigued to respond to the dictates of the will, little improvement need be expected. Therefore try to feel right when you practice and then practice carefully, which means thoughtfully and briskly.

*The Capital Stem.*

The capital stem you will find to be difficult. The curve should be slight in the beginning, but in the letters given it is made a trifle shorter and more

curving than in the principal. Let the arm roll freely in making the large initial curve about the stem, as in the forms given. Of course that will require a loose sleeve and a flexible and elastic muscle near the elbow. Make your work larger than here given, nearly double the size. The shades in these letters should be placed below half the height and near or on the line. The heaviest part should nearly touch the line.

*Endeavor to Break Your Own Record.*

The idea conveyed in the last line is a good one. If you will try, each and every time, to outdo your former effort, you will certainly improve. But that will be difficult to do. It means that you cannot follow one effort with another in quick succession for any considerable length of time without becoming wearied. Therefore it will be best to make a few efforts—then rest before trying again. But do not let the recess be long enough to lead to drowsiness nor indifference. Be interested, from top to toe, if you want to become a fine penman.

*Criticism Column.*

J. B. W., Ill.—Your practice indicates that you are working in the right direction. Some of your lines and forms appear weak and uncertain, but I fail to locate any serious difficulty. Do not sacrifice strength for delicacy. Your practice should reach me by the 20th of the month to be criticised the following month.

W. T., Mass.—You can become a professional penman if you persevere. You lack freedom, touch and sureness. Arnold's Japan Ink, diluted, is the ink we advise.

H. S. L., Mass.—Yes, you stand a good chance of becoming a professional penman. Your practice is excellent, though too rapid and thoughtless. Your 's' are specially defective in form. You hustle along too much in a business style and with a business movement.

E. S. K., Ohio.—Your practice is the best yet received. Keep it up and you'll make a record. Make your sharp-pointed E's and C's without raising the pen—the flourish first; also make the nose or break longer.

P. H. H., Ill.—Shaded strokes in O, A, E, etc., too nearly straight. Your movement is not full and forceful enough. Your shade is too high in your reverse oval letters, such as X, W, etc., indicating that your movement is yet too sluggish.

W. B. C., Tenn.—Your shades are rather light. Your spiral in the reverse oval letters is too small. Your stationery is not good. Oval in D is too narrow.

E. L. H., Me.—Your small letters are too angular—you pause too much at the top. Your shade is too high in A. Your practice is not systematic enough. Systematize your work and it will be excellent indeed.

J. K. S., Md.—Your stationery is poor. You can't accomplish as much as if you had first-class paper. Your shades are too long and not heavy enough. Capitals too sprawling. Raise the pen often in your small letters; don't hustle them along the same as in business writing.

A. H., Jr., N. J.—Do not raise the pen in making C, G and Z. Second part of small 's' is too one-fourth spaces high. Your practice is excellent; no bad tendencies.

ZANER.

*Geo. A. Lutz No. 219 January 4th 1893.*  
*This shows my best business movement*  
*Specimen of my business movement*  
*Bay Centre, N.D. Geo. A. Lutz.*

# MODERN PEN LETTERING.

BY J. F. BRILEY, JOURNAL OFFICE.

No. 9.

Initials.



THE kind of initials that are of the highest commercial value are those which contain an idea or suggestion of the subject treated in the article following it. For instance, a story of "Our Typewriter Girl" could be well begun with the initial C, which shows

the typewriter girl at work, or any of the five showing portraits of young ladies might answer as well. The initial Y would not be appropriate to start an article on the subject of "Young Ladies in Business," nor would we want to use the initial Our in telling of the "Reminiscences of Our Grandmother." Such designs as shown in B, C and D are meaningless and can be used anywhere when none better can be had.

Another point to keep in view is the plainness of the letter. However beautiful and appropriate the ornamentation might be, the initial loses much value if the letter does not stand out bold enough to be recognized at a passing glance. Above all, keep the letter itself plain and recognizable.

Another important point about initials which has much to do with their value among the high class publications is the amount of space they occupy. Look through the leading magazines, such as *Harper's*, *Scribner's* and *The Century*, and you will notice in almost every case the initials used are small, square designs, similar to those shown in copy hereafter. Where space means money these little "space savers" are worth many dollars more than larger ones to the publisher, because of the small amount of space they occupy.

All are invited to send practice work on this lesson to me for examination and criticism. Make some designs of your own, similar to those shown in copy, and may be some of the best ones will be printed in *THE JOURNAL*. Make them two inches square, so that they may be reduced to the proper size.

The copy for this lesson was made entirely with the pen. Next month we will show some pretty effects in initials made on Ross board and tinted paper.

The banner specimens of practice work this month come from J. K. Spicer, Taylor's Island, Md. The work embraces the October, November, December, January and February lessons, which testify to the skill and enthusiasm of this young practitioner.

## A Correction.

In the May *JOURNAL*, we gave the price of "Thought Gems," published by F. B. Courtney, Box 534, Kansas City, Mo., as twenty-five cents. The correct price is \$1.

## BY HOOK AND CROOK.

Three Shorthanders Who Have Made a Stir in the West.

At the Lincoln meeting of the Western Penmen's Association there was a gathering of bright lights of the Western shorthand world. Dan Brown, the old "standby," Rush, Lowe, Wheeler, Betts, and many others were there. The three writers who are shown herewith took prominent parts and contributed not a little to the success of the convention.

MISS JULIA M. FAY.

Miss Julia M. Fay was born in Brocton, N. Y., and received her education at the Fredonia State Normal School, and in the Sioux City School of Shorthand in Buffalo. In 1889 she established the Sioux City, Iowa, Shorthand and Typewriting School and carried on a general shorthand and typewriting office. In 1891 she taught in the University of the Northwest at Sioux City and in the same year she helped start the Sioux City Commercial College. She went to Lincoln, Neb., as principal of the shorthand department of the Western Normal College in 1893 and taught there until a few weeks ago, when she was compelled to resign because of ill health. Miss Fay was written up in "Women of the Century" as a representative shorthand woman, and was one of the three women chosen from the State of

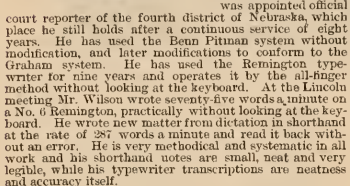


BY J. F. BRILEY, ACCOMPANYING HIS LESSON IN LETTERING.

York on the women's auxiliary of the World's Fair. She is a well-posted, energetic teacher, much loved by her students and all with whom she is brought in contact.

THOMAS P. WILSON.

Thos. P. Wilson has lived in Omaha, Neb., for twenty-five of the twenty-nine years of his life. He began the study of shorthand when an office boy of fifteen and after becoming competent he spent eighteen months trying to secure an amanuensis position. Many stenographers first secure the position and spend eighteen months trying to become competent. After four years in amanuensis work he was appointed official court reporter of the fourth district of Nebraska, which place he still holds after a continuous service of eight years. He has used the Benn Pitman system without modification, and later modifications to conform to the Graham system. He has used the Remington typewriter for nine years and operates it by the all-finger method without looking at the keyboard. At the Lincoln meeting Mr. Wilson wrote seventy-five words a minute on a No. 6 Remington, practically without looking at the keyboard. He wrote new matter from dictation in shorthand at the rate of 287 words a minute and read it back without an error. He is very methodical and systematic in all work and his shorthand notes are small, neat and very legible, while his typewritten transcriptions are neatness and accuracy itself.



A. P. BARNETT.

Another rapid writer who made his mark (several thousands marks) at the Lincoln convention was A. P. Barnett, of Kansas City, Mo., who is official court reporter of the tenth judicial district of Kansas. At the age of fifteen he began the study of Munson shorthand and is entirely self-taught. While he has spent considerable time studying the science of shorthand he says that he would rather be a good practical writer than a mere theorist. After filling several amanuensis positions he had his first court reporting at Keokuk, Iowa, in 1883. In 1887 he removed to Kansas City, where he secured the appointment he still holds.



We're all Kings.

The King of business colleges is the Rochester Business University; the King of shorthand schools is W. G. Chaffee's; the King of the penman's papers is *THE PENMAN'S ART JOURNAL*; the King of penmen is C. P. Zaner; the King of inks is Barnes' Ink.—*Ink Drops*.

## PEN POINTS.

BY YELSNIK.

"John Smith, Plain and Ornamental Penman," was the inscription on an envelope recently received. I would like to have plans and specifications explaining when and at what time he is plain and when ornamental. I've heard of people being "more useful than ornamental," and vice versa, but we are glad to see that since the impossible has been accomplished, and the same person is both plain and ornamental at one and the same time, that it has fallen to the lot of a penman to break the record. But then the penman is always flourishing.

The penmen are not alone in their unique expressions. I recently ran across a letter head of a public accountant whose business was, according to the letter head: "Opening and closing of deranged books." Nothing was said about whether the opener or the persons employing him were expected to be deranged also.

Have you noticed that there is a decline in the crop of acrobatic and contortion birds, "Executed in 'steep' seconds, with one eye, one hand and a steel pen?"

"Why," said the colored porter at the end of a railroad journey, as he brushed off the imaginary dust (he had just dusted me) and held out his hand for a little "dust," "this is this operation like the conclusion of a fox hunt!" Of course I gave it up. "Because it is a brush at the end," I dusted.

"Out of sight," as the penman said about his arm when initiating his young lady friend, who wore a cape wrap, into the mysteries of whole arm movement. It looked like an 'armless proceeding.

A friend of mine says he is working in "a large retail store." It must be a book store with a big stock of novels. I sent for a copy of "Twice Told Tales," and we don't speak any more.

A sign on a dog store read: "Dogs retailed here." The owner of a bull pup went in with a dog minus nearly all ears and tail, and asked for a new crop of ears and to have his dog retailed. Although one eye is closed he sees much better than he did.

In looking over the list of names of those who believe enough in the association to pay the \$2 membership fee in the W. P. A., I notice that many names are lacking that are found in other parts of the report. The names may be there, but my eyesight is becoming affected and I can't see them. This reminds me of an Irishman who informed the farmer for whom he was working that owing to failing his employer, "why, your sight is perfect." "Oh, no," replied the Irishman, "it isn't, because I can't see any meat on my plate at meal times." The next meal he was given meat, and when asked how his sight was replied, "It is fine now. I can see the plate through the meat."



# Pennmanship and Drawing For Public and Graded Schools.

## THE JOURNAL'S PUBLIC SCHOOL CONTEST.

### The Award of Prizes.

The specimens received in THE JOURNAL'S contest of public school pupils, the season of 1895, cover a wide range of territory, and we think will fairly represent all the work being done in the cities taking part in the competition.

We were somewhat disappointed that more of the larger cities did not enter, especially so since in this contest, as in all others open to the public, where due notice has been given, those winning prizes for the writing have a right to claim superiority.

The few vertical writing specimens received show good work, and we were again disappointed in not having cities where vertical writing is made a specialty of, represented in the contest.

Some few supervisors complained that their best writers in the grades mentioned were outside the age limits. No doubt this was so; but we know of no fairer way than to place age limits on those submitting specimens. As it was, several of the grades had competing pupils who were two or three years apart in age. All can see the justice of having an age limit. A pupil might be held back three or four years in a grade because of inability to pass in mathematics or some other branches, and yet the writing of this pupil would be constantly improving. It would not be a fair test to put a pupil four years older in the same grade with others who are less experienced.

As before, the girls carry off the honors. Of the 54 names mentioned below, those who take first and second prizes or given honorable mention 43 are girls and 11 boys.

The object of these contests, we take it, is educational rather than for glory alone. Since that is the case, we have made notes of the most distinguishing features of the specimens selected as best in the representative grades. In our judgment the best specimens were those showing most speed and movement, written with coarse pens on paper with ordinary ruling, and specimens that were normally spaced. Many cities submitted specimens written with fine pens, writing heavily shaded and the lines more or less shaky. It looks as if they had tried too hard. Those students who had aimed at business writing turned out the best specimens in our judgment.

The specimens were examined very carefully by the judges, close comparisons made, and below will be found

### THE AWARDS.

#### Grade 1.

- 1st.—Bessie Johnson, age 7, Covington, Ky.  
2nd.—Fannie Hughes, age 6, Garfield School, Lima, O.  
Honorable mention: Mabel Stone, age 7, So. Chestnut St. School, Holyoke, Mass., and Willie Crist, age 7, B'n'g No. 6, Alliance, O.

#### Grade 2.

- 1st.—Otto Dreikorn, age 8, Sargeant St. School, Holyoke, Mass.  
2nd.—Viclen Weaver, age 8, Covington, Ky.  
Honorable mention: David Brown, age 8, Shawnee School, Lima, O.; Tom Clarke, age 7, Helena, Mont.; Beatrice Welch, age 8, Youngstown, O.; Geo. Bories, School No. 3, Buffalo, N. Y.

#### Grade 3.

- 1st.—Ethel Pleasants, age 9, Helena, Mont.  
Honorable mention: Muriel Schuler, age 9, Honesdale, Pa.; Dora Hesser, age 8, Charles City, Iowa; Ruby Sturm, 6th Dist., Richmond, Ind.; Jennie Tully, Pope School, Memphis, Tenn.

#### Grade 4.

- 1st.—Nellie May, age 9, Charles City, Iowa.  
2nd.—Tillie Garrison, age 10, Covington, Ky.  
Honorable mention: Leila Bryant, age 10, Helena, Mont.; Alfred Reuthe, age 10, Irving School, Lima, O.

#### Grade 5.

- 1st.—Sophia Voss, age 11, Covington, Ky.  
2nd.—Rose O'Neill, age 11, Bridge Street School, Holyoke, Mass.

- Honorable mention: Clara Engelhorn, age 11, Helena, Mont.; Anna Jones, age 11, Building No. 3, Alliance, O.; Geneva Matthews, age 10, Tippecanoe School, La Fayette, Ind.; Ethel Miller, age 10, School 13, Buffalo, N. Y.

#### Grade 6.

- 1st.—Opal Clapp, aged 12, Charles City, Iowa.

- 2nd.—Charlotta E. Chass, age 11, Appleton Street School, Holyoke, Mass.

- Honorable mention: Arthur Allen, age 12, Covington, Ky.; Charles McNutt, age 12, Knoxville, Tenn.; Margaret F. Milliken, age 12, Middle Street School, Saco, Me.; Clara Lichtenfels, age 12, Richmond, Ind.

#### Grade 7.

- 1st.—Anna M. Billing, age 11, So. Chestnut St. School, Holyoke, Mass.

- 2d.—Virginia Hellman, age 13, Covington, Ky.  
Honorable mention: Leanna E. Toy, age 13, Garfield School, Lima, Ohio; Hattie Sands, age 13, Cambridge City, Ind.; Edith Budd, age 13, Smith School, Memphis, Tenn.; Erna Bilstain, age 12, Ford School, La Fayette, Ind.

#### Grade 8.

- 1st.—Myrtle Clapp, age 14, Charles City, Ia.  
2nd.—F. S. Brainard, age 14, Youngstown, Ohio.

- Honorable mention: Myrtle E. Hammond, Gilpin School, Denver, Colo.; Ida Morvilius, age 14, Franklin School, Lima, Ohio; Mary Stephenson, age 13, Salina, Kan.; Maggie E. Adair, age 14, Hamilton St. School, Holyoke, Mass.

#### Grade 9.

- 1st.—May Leavitt, age 15, Middle St. School, Saco, Maine.

- 2nd.—Lizzie Mathews, age 13, Charles City, Iowa.  
Honorable mention: Edith Zoe Hastings, age 14, Cambridge City, Ind.; Jno. Quigley, age 14, Dwight St. School, Holyoke, Mass.; Beuna Stephenson, age 14, New Castle, Pa.

#### High School.

- 1st.—Maudie Collins, age 17, Charles City, Iowa.  
2nd.—Jenny Lambright, age 16, Knoxville, Tenn.  
Honorable mention: Florence Batchelder, age 14, Saco, Me.; Flora Miller, age 18, Cambridge City, Ind.; Louisa Fox, age 15, Youngstown, O.

### Superior's Certificates.

—Mrs. Helen W. McLean, Sup'r, Covington, Ky., secures the certificate awarded to the Supervisor whose students won the most certificates. Mrs. McLean's pupils captured first prize in the 1st, 3d and 5th grades; and second prize in the 2nd, 4th and 7th grades. The work showed fine speed and movement and good form throughout.

—Miss L. Viola Waller, Sup'r, Charles City, Iowa, was a close second, as her pupils obtained four first and second prizes. She believes in movement, and the work of her pupils shows it. Her success at Charles City has been marked.

—The third greatest number of prizes were won by the pupils of Miss Esther A. McDonnell, Sup'r, Holyoke, Mass., two first and two second prizes.

—Our gentlemen supervisors have been fairly defeated by the ladies.

### Notes of the Contest.

—Knoxville, Tenn., R. S. Collins, Sup'r., was represented by some very good specimens.

—W. A. McPherson sent a large package of eighth grade specimens from the Gilpin School, Denver, Col. These were all vertical and were the best vertical specimens entered in the contest. We wish Mr. McPherson had

entered more grades, so that we could have made a comparison between vertical and slant writing throughout.

—Sup'r. S. S. Purdy, Des Moines, Ia., entered some writing that was uniformly good throughout.

—Miss Hannah V. Bell, Sup'r., Holmesdale, Pa., sent a fine lot of representative samples.

—W. E. Harsh, Helena, Mont., entered some excellent business writing from eighth grades.

—W. D. Moon, Lima, O., as usual, was on hand with a large selection of first-class writing.

—New Castle, Pa., J. L. Moser, Sup'r., sent a carefully graded lot beginning with fourth grade.

—Sup'r. E. E. Utterback, Salina, Kan., entered eighth grade only, but these were good.

—J. H. Bachtelkirch, Sup'r., La Fayette, Ind., sent a large selection of carefully arranged and well graded specimens.

—Cambridge City, Ind., and Richmond, Ind., W. S. Hiser, Sup'r., in both places, were represented by some excellent work.

—L. L. Weaver, Alliance, O., shows his good teaching in a large package of samples received.

—L. D. Scott, Sup'r., Memphis, Tenn., has reason to feel encouraged over the work submitted.

—Saco, Me., has in Sup'r. A. R. Merrill an up-to-date teacher of writing. His pupils did well.

—W. H. Barr, Youngstown, O., as usual, is on hand with some most excellent writing in all grades.

—Carthage, Mo., is represented with the fifth to the eighth grades inclusive, and Miss Loula Van Neuman has no reason to feel ashamed of her work. The writing of pupils of the Carthage schools is not up to last year's standard, and this is because the city has almost desisted with the services of a supervisor.

—Buffalo, N. Y., had but a few specimens from a few grades entered by Asst. Sup'r. G. K. Demary, but they showed splendid progress over the work examined from there a few months ago.

## LESSONS IN WRITING FOR UNGRADED SCHOOLS.

BY F. M. WALLACE, STERLING, ILLINOIS.

No. 5.

[INITIAL MADE IN JOURNAL OFFICE.]

Great Drills.



RILL on the ovals, using those best adapted to the needs of your school (These oval exercises were given in the May JOURNAL and the preceding numbers. They should be used daily, but not less than once a week.)

Have large pupils practice the lesson at least twice per week, using the board. Small children should use the board daily. Carefully observe the size, slant, etc., of these ovals, and insist upon uniform movement, speed, etc., to secure which count carefully for each exer-

cise, as explained in former lessons, spending from two to five minutes with each exercise.

*Loop Letters.*

Loop letters require diligent practice. This lesson deals with all of those that are made above the ruled or base line. They are all of the same height, which is three times that of the short letters (except *r* and *s*), and should extend, therefore, three-fourths of the distance from the base line to the ruled line above it.

*Monday.*

Drill on the ovals, following the direction of the arrows.

No. 47. Make three letters without stopping or taking the pen from the paper. Keep the downward stroke a straight line on the correct slant. Turn as short as possible at the line. See that the crossing is about one-third the height of the letter. In making the downward stroke use a little finger movement combined with the movement of the forearm, giving a quick motion to the upper part of the letters and slowing the speed near the base line. This applies in general to each letter in this lesson. Beginners usually get the letter too wide and the downward stroke curved too much. Remedy this by curving the up stroke to the left, thus making the down stroke straighter. Do not shade. Count "one," "two," "three," for each group.

No. 48. Drill carefully on these words, noting particularly the turns, crossings and angles. Write on the ruled line. Give many other words, using loop letters. Observe carefully the height of loops, crossings and turns at the base line.

*Tuesday.*

Practice on the ovals as previously directed.

No. 49. Count "one," "two," "three," for each group. Decrease the speed in order to make the dot.

Follow directions in other respects for No. 47.

No. 50. Drill as in No. 48.

*Wednesday.*

Give a short drill on the ovals.

No. 51. Count "one," "two," for each letter in the group. Pause a very little at the ruled line. The turn in this letter should be as high as the crossing.

No. 52. Work as in No. 48.

*Thursday.*

Work on the ovals a few minutes.

No. 53. Count "one," "two," "three," for each letter in the group, making an almost imperceptible stop at the ruled line.

The upper part of the turn extends above the crossing of the up and down strokes, while the down stroke just below this turn is parallel to the long down stroke. Do not close the letter after making the turn, but come down to the line straight and make a short turn, carrying the stroke up from the line one third the height of the letter.

*Friday.*

Drill on the ovals, giving the most time to those in which the first, or up stroke, starts toward the right at the ruled line. These are called indirect ovals. Those commencing with a down stroke to the left are called direct ovals.

This issue, or number, contains material for many lessons. Use them with such changes as you may need.

Give much practice from words of your construction, making one or more of the loop letters prominent in each word.

Give each lesson from the board.

Use your hand-board many times, and keep up your own practice.

*Said in Your Questions.*

I shall be glad to answer questions pertaining to the work in this series of lessons. Address me as per heading of this lesson.

## FRATERNAL NOTES.

—Several of our supervisors and special teachers have already made arrangements for their summer vacation, and in a few weeks they will be scattered to the four corners of the earth. —Langdon S. Thompson, Director of Drawing, Jersey City public schools, will leave the latter part of June for a three months' tour in Europe, and, of course, art schools and educational matters will be carefully examined by Mr. Thompson. —D. W. Hoff, Supr. of Writing, public schools, Oak Park, Ill., will sail from New York June 23rd and will spend the summer months in England, Scotland, Germany, Austria, France and Switzerland. Methods of writing will be looked into by Mr. Hoff while



BY LANGDON S. THOMPSON, ACCOMPANYING HIS LESSON IN BLACKBOARD DRAWING FOR PUBLIC SCHOOLS.

he is gone. —S. S. Purdy, who has recently been re-elected Supervisor of Writing of the Des Moines Public School, Iowa, will spend his vacation in Nova Scotia and New Brunswick touring on his wheel.

—In a recent number of *Primary Education*, Boston, we notice an advertisement of "Busy Work," which is a writing and drawing combination. It is arranged and published by J. O. Gordon, the well-known Supervisor, of Rocky River, Ohio.

—Ralph E. Rowe, recently penman of Gray's B. C., Portland, Me., has just been elected Supervisor of Writing in the public schools of Westbrook and Deering, Me.

—T. M. Graves is Supr. of Writing in the Lowell, Mass., schools.

—W. H. Stump is teaching again in public schools of Tecumseh, Mich. He has been itinerating through Michigan and Ohio for several months.

—Miss A. Eva Hill is Supr. of Writing and Drawing in the public schools of South Bend, Ind.

## Well-Known Supervisors.

MISS LUCY E. KELLER.

Miss Lucy E. Keller, Supervisor of Writing, Duluth, Minn., was educated in the Chicago public schools. She cadetted for one year with M. E. Swayze, the Supervisor in Muskegon, Mich., for fourteen years. During the winter term she taught penmanship and bookkeeping in the Muskegon High School. For three years she filled the position as teacher of writing and bookkeeping in the Grand Haven, Mich., public schools. Following this she served a short term as teacher of bookkeeping in Akeley College, a school for girls. About this time she made some experiments in primary drawing. In 1891 she accepted her present position as Supervisor of Writing in the Du-

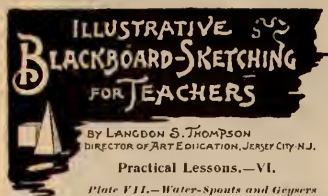
luth public schools. Miss Keller has made child study a specialty, and is full of practical ideas and methods of teaching. Her contributions have appeared in *THE JOURNAL*.



*NAL* in the past, and we have some excellent things from her pen which we hope to present at an early date. Miss Keller has been experimenting with vertical writing and finds it quite a success. Duluth and many much smaller



Western towns have set an example that hundreds of Eastern cities might well emulate—engaged a first class writer and teacher—one who knows something about methods—to take charge of the writing in the public schools.



Whirlwinds, water-spouts and tornadoes are essentially of the same nature, but differing in dimensions and other minor points. Usually at the beginning a black cloud is seen to cover the sky, from which projects downward a form resembling an inverted cone, as seen in Fig. 1. When over the sea the spiral movement of the cloud as it descends sets the sea in motion, which becomes heaped up and united with the descending cone. When on land the tornado, where it touches the earth, wrecks buildings, destroys crops and forest trees with the greatest apparent ease. Fragments of buildings and trees are frequently carried for miles through the air before being freed from the grasp of the whirling column of cloud. The position of the whirling cone is usually vertical, but sometimes slanting or irregularly curved. The direction of the spiral

land and the Yellowstone National Park. The causes of geysers, so far as they are known, will be found explained in physical geographies and other scientific works.

In drawing Geysers, it will be well to remember that the ascending curves will be more or less parabolic. The descending curves would be so also, except for the breaking up of the water in spray and foam. Fig. 2 represents the Giantess in the Yellowstone National Park. Different portions of the column of water seem to be impelled by five different degrees of force, forming spray at different heights. Fig. 3 shows the Beehive of the same park, in action. Here the whole column seems to thrown up by a single impulse. The drawing of either of these will try the skill of the student as to his delicacy of handling. Study the meaning of each mark. Indiscriminate scratching over the paper will prove a failure.



ILLUSTRATING ACCOMPANYING LESSON OF  
A. F. NEWLANDS.

## Vertical Writing

BY A. F. NEWLANDS, SUPERVISOR OF WRITING,  
KINSTON, ONT.

No. 6.

One Main Purpose in Each Lesson.

70.—A JOURNAL reader writes asking if she is to understand that we do not believe in special writing lessons, lessons in which the whole thought and attention of the pupil should be given to writing alone. I thought I had made this matter quite clear. We believe every lesson should have one main purpose. Sometimes it will be reading, or geography, or com-

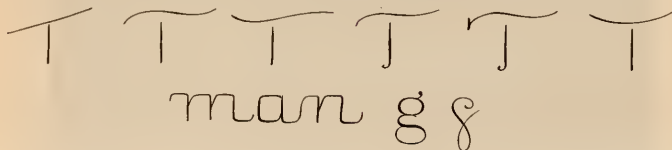
ways unmistakably capital T. I have shown here a few of the forms developed by some of the children in our schools from practice on this style of copy.

Angularity of Form Gives Strength and Freedom.

73.—Some of the visitors to our schools have commented on the squareness, the angularity of forms, shown in the writing of many of our pupils, especially those of the primary grades. Now, it is well known that in the best schools of art, when teaching drawing from the cast, it is the practice to block out the drawings in strong, angular lines to secure strength and freedom in handling. Afterward these are softened down in the shading. As the finished drawings show the advantage of this method of blocking, so will the formed handwriting show by its strength and character the result of similar practice in writing. To illustrate this point I secured the accompanying drawings of the cast of Apollo by Mr. Chas. E. Wrenshall, a gold medalist of the Ontario School of Art and Principal of the Kingston Art School. Pupils who have difficulty in getting the forms of the small letters, especially the *m* and *u* forms, are given square copies similar to the word "man." The letter "y" shown in the line "Bees can say buzz" in the April number of THE JOURNAL, and the letter "g" in the heading for these articles and in a copy line in the May number of THE JOURNAL have never to my knowledge been given before in a copy for learners.

Practical Writing Rather Than Copy Book Style.

74.—Out of a package of over one hundred letters from penmen and school teachers all but two make the first part of the "y" sharp instead of the round turn, as shown in all other copies. There is no reason why the copy should not be made as it is written in practical work. The turn does not make the letter more legible, and it is certainly not as easily written. As for the letter "g" we have considerable opposition to using it in our copies, but the opposition has always given away after the reasons and evidence in favor of its use have been produced. One person was converted after looking over several packages of business letters on his files, finding it used in nearly every letter, and on looking over his own copy found he frequently used it himself. A New York business man also expressed his doubt as to the propriety of using it in copies, but on turning to one of his bookkeepers at hand found he used it exclusively. While it has never been countenanced by chirographic authorities we find it generally used in business. As sloping writing is based on italic forms there is some reason for using the "g" form modified with a loop, but in vertical writing there is no excuse for it. Our form of "g" is much faster than the "q" form, and it is a direct modification of the Roman lower case letter.



BY A. F. NEWLANDS, ACCOMPANYING HIS LESSON IN VERTICAL WRITING.

movement in the United States is invariably opposite to the movement of the hands of a clock or a watch.

Fig. 1 represents a waterspout before it has descended to the earth or sea, or after it has departed. It should be represented as a solid spiral body and quite dark.

Geysers are among the most curious and interesting water phenomena of the earth. The most remarkable examples are found in Iceland, New Zea-

land, and the Yellowstone National Park. The causes of geysers, so far as they are known, will be found explained in physical geographies and other scientific works. In drawing Geysers, it will be well to remember that the ascending curves will be more or less parabolic. The descending curves would be so also, except for the breaking up of the water in spray and foam. Fig. 2 represents the Giantess in the Yellowstone National Park. Different portions of the column of water seem to be impelled by five different degrees of force, forming spray at different heights. Fig. 3 shows the Beehive of the same park, in action. Here the whole column seems to be thrown up by a single impulse. The drawing of either of these will try the skill of the student as to his delicacy of handling. Study the meaning of each mark. Indiscriminate scratching over the paper will prove a failure.

71.—All true teachers know that if the children are keenly interested in the lesson, if thought has been strongly stimulated, if new ideas are related to previous knowledge, then the practice is always healthful and strengthening, but if there is a lack of interest of those conditions necessary for proper appreciation, as must be the case when a child is asked to practice stupid, meaningless words and exercises, how dull, mechanical and unprofitable must be the time spent in the so-called writing lesson.

Second Year Pupils.—Type Forms of Letters.

72.—This plate will also indicate the size and kind of copy writing we use and recommend for second year pupils. In this grade we retain the print form of *s* for all combinations, but the small *f* we modify with a loop at the top, except when it is the initial letter in a word. The straight line capital "T," as a copy, will doubtless be subject to some criticism. As with all the capital letters we have in our classes made tests with almost every known form of letter, and this form of *T* is not only the easiest to teach and the fastest form to write, but it readily lends itself to various modifications according to the individuality of the pupils, and yet is al-



ILLUSTRATING ACCOMPANYING LESSON OF  
A. F. NEWLANDS.

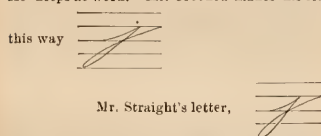
**Underlying Principles Rather than Cut and Dried Directions.**

75—Some readers of THE JOURNAL will be more or less surprised and disappointed at not finding in these articles any of the cut and minced and dried directions for specific practice on special letter forms, movement exercises, etc. It will not require much consideration to see that such empirical directions do not in any way help a genuine teacher, and for those who feel themselves dependent upon them they only weaken and so perpetuate the evil. The object of these articles is to present the underlying principles of the art of writing and to leave it to each teacher to develop his own special methods in accordance with his conception of the fundamental principles and his individuality as a teacher.



**Is This Your?**

Draw these figures on the board, in the presence of the class. Introduce them as Mr. Straight and Mr. Crooked. Which one do you like? Describe Mr. Straight, with appropriate action by the class. He has his feet flat on the floor. He does not lean on the desk. His arm rests are on the edge. His pencil points to shoulder. Do not look at Mr. Crooked. Class takes position for writing like Mr. Straight. When the class is out of order, call attention to Mr. Straight. He is up there yet. He never turns around. He keeps at work. Mr. Crooked makes his letters



Why is one so much longer, although both are two spaces below baseline? He could not sit up straight himself, and could not make his letter straight.

Use a gymnastic exercise of moving body forward and back without bending at waist. Forward straight. Eyes directed on high. The teacher should take a chair and show how Mr. Straight sat up in his chair. Class place hand behind, making waist hollow. Other hand on chest, and take a long breath.

Send Mr. Crooked home by rubbing him out. He is not wanted.

Wonder if Mr. Straight is absent to-day from class? The teacher could make use of these little figures for five or ten lessons, then try something else.

(MISS) LUCY E. KELLER,  
Duluth.

**Do Girls Learn Quicker than Boys?**

EDITOR OF THE JOURNAL:

In your comments regarding the specimens submitted in the recent Public School contest you gave emphasis to the fact that the large majority of the best specimens came from the girls. I am glad attention has been directed toward this, and have been waiting and hoping to hear opinions from more experienced teachers than myself relative to the subject in question.

In reply to your request for the cause of this, I will submit my theories: That a number of the boys do not improve as rapidly as the girls under the same instruction is a fact, and has been evidenced in the work submitted from so many different districts. It has been one point that has troubled me ever since I began teaching, and I have given the subject much thought, and have worked for improvement along this line.

The first opinion I would venture to ascribe to the cause or causes of the boys being unable (for I think this is true) to execute as well as the girls, is owing to their manner of life outside of school. Many of them perform manual labor to some extent, but this exerts a lesser influence, perhaps, than their outdoor sports and games, particularly ball playing, etc. Their hands become hard, the muscles of the same tough and unyielding, which result is decidedly detrimental to the careful, controlled motion or movement so necessary to the execution of good penmanship. With girls their work and games are very much lighter, their hands more tender, muscles more flexible, and as a conse-

quence the sooner and easier brought into subjection and their movements controlled.

Another theory I would advance regarding the cause of the girls excelling is, that until they reach the higher grades they are usually taught by lady teachers, the larger amount of instruction is often conducted by these same teachers, even if there be a supervisor of penmanship, lady or gentleman. With the girls often this teacher is to them a model of perfection. They imitate her, have the utmost confidence in all that she does and says, hence as a result they are the more submissive and are more easily guided and directed in the right way by her. In this particular the boy differs, because he does not pattern after the lady instructor, but his ideal (if he has one) is his father, older brother, or perhaps some business man of prominence, and if they are not very good penmen, which in all probability is the case, then the boy does not care so much to excel in this particular branch, but often when they do desire to, they may be unable with the same amount of practice to do quite as well because of the first cause I have mentioned preventing.

I have this year some boys who are doing admirably and are leading in their respective classes in penmanship. They may be exceptions, but I am inclined to believe they do not join very much in the games with their fellow classmates.

ANNA M. HALL,  
Teacher Penmanship and Drawing, Malta, Ohio.

**A COUPLE OF SIGHT DRAUGHTS.**

Put the Stove-pipe at the Other End.

"That stove," began the customer with deadly earnestness, "you sold me last week as an 'art stove,' I believe?"

"Yes," admitted the dealer. "Isn't it?"

"It doesn't know any more about art than a hog does about Sunday."

"Eh? What?"

"I say it doesn't know the first thing about art. I haven't tried it on painting yet, but it can't draw worth a cent."

On the High Track.

"What are you doing, Freddie?" said the painfully smart boy's uncle.

"Drawing pictures on my slate."

"What is this supposed to represent?"

"A locomotive."

"But why didn't you draw the cars?"

"Why—er—the locomotive draws the cars."

**A Leaf from Experience.**

EDITOR PENNAN'S ART JOURNAL:

Having read with interest the late discussions pro and con in THE JOURNAL concerning Vertical Writing, and thinking that a word from one who has had a long office experience will not be amiss, I venture to intrude upon your time for a moment. While, in my opinion, it cannot take the place of writing on the regular slant, so far as grace and beauty, and even speed and legibility, are concerned, yet I find it of practical use in various ways, such as filling shipping cards and tags, writing in memorandum books made of coarse paper, and in all cases where the surface to be written upon does not admit of work with a fine or elastic pen. The greatest difficulty that I have with it is to maintain a nearly uniform slant. I use a straight holder of large size, held in the regular way, a coarse pen, and keep the paper in the same position as in ordinary slant, moving my elbow from the side sufficiently to form an obtuse angle with the paper.

I use the muscular movement.

This letter is written with a fair degree of rapidity and without special care. [The writing bears out this assertion, and is very legible and pleasing as to form.—ED. JOURNAL.] I find that for me the above mentioned position of the hand and pen is more satisfactory than to hold the pen between the first and second fingers. I also allow the hand to roll from the body a little.

L. C. VANNAN.  
WINSLOW'S MILLS, ME.

**STRAWS, SEEMINGLY; MILLSTONES IN REALITY.**

AN EVENING'S REFLECTIONS BY D. W. HOFF.

If there is anything which exhausts me physically or ignites me mentally, it is when conducting an exercise for the first time with a class, and having brought to its feet the last hand in the room, to convince a teacher that will power and method will accomplish that—to have that teacher point to a hand never before known to stand, and remark in the bearing of every pupil present, "Well, you see his letters are horrid." As if a child who had never taken the initial step in correct movement could be expected to jump into a ready-made movement capable of immediate action. One might as reasonably expect a child who had never learned to skate to launch out with precision and grace across the ice with his untrained movements under control.

How a fly will crawl all over a sound apple, not stopping

until it reaches the little speck where decay has set in! How some teachers, with the best of intentions, too, can be so blind to the fundamental principles and processes in writing, seeing so farther than the immediate record of the pupil's motion, is, at times, beyond my comprehension. How her remark must chill the courage of the pupil who has summoned all his energies to accomplish an act which he has been told is the first step in the direction of good writing. How totally lacking in good judgment is that teacher. How can she expect the pupil to even have the requisite faith in the ultimate result necessary for an earnest effort, after he has once overheard her upon whose judgment he should rely, express her conviction that he could not do it well with his hand in the correct position or with the correct movement? A true teacher, whose pupils have the courage to succeed, never tells them that they are unable to do a task assigned them.

Another bit of inexcusable heresy is that of the teacher who during the writing period preaches and demands correctness in the manner of execution, yet during the writing of general exercises either ignores or tolerates such habits of doing as will effectively destroy the good effects of her hard toil during the writing hour or who by dictating some exercise in language work at a rate even beyond the easy reach of the most skillful writer forces him into mere scrawling.

Pupils should be made to realize that there is but one right way to write, and that the only way to learn to write right is to write right right along.

**Current Press Comments on Vertical Writing.**

I do not know when I have been so pleased with the immediate results of a new method and have seen so few difficulties to combat in establishing it. My own class (second year children) is taking it up with ease and doing very well. They like it, and seem themselves to understand its advantages. One little girl told me this week that she "liked the new writing because she could see the spelling words on Alice's slate as easy as print, and then when I had more to write, she could see them as easy as print."

I have seen many times such beautiful and uniform work with pencil and then such a "slump" for a year or so while the child was learning to use the pen. Some of us think I would like to try the experiment of beginning writing the eighth month of the school year, and then teaching the use of the pen before the shapes of the letters.

The slate and pencil are not the tools the child will use—after his three years in the primary school—and are we logical in teaching him to write at all, before we give him the proper tools and teach him the right way to use them?

—MABEL L. BROWN in *Primary Education*.

It has been advocated by vertical writers that a certain hygienic position is absolutely necessary for vertical writing; thus implying that an unhygienic position must be taken in slant writing. We state emphatically, therefore, that the difference between vertical and slant writing is not one of position, but simply one of direction of movement, and the only hygienic consideration to be taken is the very doubtful use of possible harm to the eyesight in writing and reading slant forms, and the very certain one of ease and comfort to the eyes in reading the legible vertical script.

Now for the practical results of vertical writing in the Woodward College. We began practicing this in October, spending from twenty to thirty minutes each day, and after all our practice we are now able to write and to attain such generally good results as I have attained in the past few months' practice in vertical writing.

We also find that the vertical writers are the more rapid, and at the same time their writing is the more legible.

Discussion is invited. We are anxious for more light on the subject, but should prefer discussion from those who are ready to substantiate their theories by the results of experiment in both methods.—W. A. McFERRISON in *Colorado School Journal*.

While I am not convinced that the system of vertical writing is superior to the general use, I believe that the experiment should be made in our public schools in order that an intelligent opinion may be formed on the subject. This experiment should be made with great care. The nature of the future of the system is very uncertain, and that the result of the matter will be the adoption of a system of writing with a slope somewhere between the vertical and Spencerian systems.

SUP'T EDWARD A. BROOKS  
in *Philadelphia Public Ledger*.

The advocates of the new system claim that not only is it more legible and more rapid, but that it is more consistent with hygienic principles. Writing is an important question of school orthopedics and concerns especially the spine and eye. No less an authority than Dr. G. Stanley Hall, president of Clark University, who is lending the movement in "Child Study," declares: "Paper straight, writing straight, body straight is the motto of this script of the future and, indeed, of the not very remote past."

The new topic is invested with special importance in popular education, and the new system of penmanship, educators, scientists and doctors have assumed toward the question.

In view of the popular agitation of the subject the invitation to be formally made by the Superintendent of the Public Schools will be of interest not only to teachers and scholars in this city, but it will add to the weight of testimony for or against the new system of penmanship now being gathered through the United States.—*Philadelphia Times*.



# Pennman's Art Journal

*A Monthly Journal of Penmanship and Commercial Calligraphy*

ESTABLISHED 1875.

 D. T. AMES, Editor-in-Chief,  
 W. J. KINSELEY, Managing Editor and  
 BOYD C. ROLLINSON, Business Manager

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Don't bother the agent about these matters. Nothing can be done until we get word about it, and you will save time and trouble by notifying us direct. We can't be responsible if these precautions are neglected.

Clubbing subscriptions received at a reduced rate are promptly cut off at the time of expiration. The margin would not justify sending bills, but a notice of expiration is given, and we should be glad to receive the renewal. The reduced clubbing rate practically amounts to giving the first subscription at the cost of materials, the hope being that the subscriber will find the paper of sufficient value to justify his renewing at the regular rate.

## EDITORIAL COMMENT.

### Writers' Cramp.

A PAPER was recently read before the Section of Neurology of the Academy of Medicine, New York, on the subject, "Writers, Musicians and Telegraphers' Cramp." The lecturer, Julius Wolff, of Frankfurt-on-the-Main, gave a description of the disease, and divided all cases into two classes, local and central. The "local" cases are curable. The "central" cases are such where "not only the special muscles used in writing or telegraphing are affected, but the whole arm, and often the whole side of the body, shows paralytic conditions." These cases Mr. Wolff, when he is sure they are such, does not treat. Massage and gymnastics are the chief curative means he employs.

Mr. Wolff gives quite a complete exposition of his views and methods in a recent number of *The Writer*. Very little is said about proper movement. The Germans do not use a free movement and Mr. Wolff evidently doesn't consider movement of much account.

While we cannot speak from the standpoint of medical authority, we have had an extended observation respecting writers' cramp. It has been our observation that writers' cramp has mainly been induced by the peculiar movement employed in writing. We don't recall an instance where a writer making use of the forearm and combined movement has thus been afflicted. It results from two causes—perhaps we might say three: The effort to write rapidly for a long time, making use of the finger movement, often aggravated by the use of a small, polished metallic holder. The constant action of the fingers produces exhaustion; while the extra tight grip required to keep a small, smooth holder in the proper position brings into play an undue number of the muscles of the thumb and fingers which are brought in contact with the holder, thus interfering with proper cir-

ulation. This added to the exhaustion of the constant strain upon the muscles for maintaining long and rapid action, produces paralysis. In numerous instances where, under our advice, the movement has been changed from the finger to the forearm and the implement from a small, polished holder to a larger and rougher surface, the cramp has entirely disappeared without the aid of medical skill.

The remedy is very simple, is a certain preventive and in most cases a cure. It doesn't call for any extended course of "treatment." It seems queer to us that the learned doctors do not quit encouraging such extended and expensive courses of treatment, and become familiar with and recommend the forearm movement. Movement and movement alone is the preventive—a sure preventive—of writers' cramp.

The *New York Herald*, in a recent issue devoted nearly a page to an exposure of the police frauds in civil service. It appears that a system by which "dummies" appeared before the Civil Service Board and passed examinations for applicants for appointments on the police force, who feared to try the test for themselves, was recently discovered. These "dummies" passed both the physical and mental examinations for the real applicants, and as the surgeons and other examiners are obliged to pass on so many thousand men during the course of a year it was impossible to identify the real applicant when he put in an appearance later. Hence the real applicant might be both physically and mentally deficient, yet if he hired a good dummy to take the examination for him he would pass. The recent investigations of the Lexow Committee revealed something of what was being done in this line, but the *Herald* made the exposure complete by an examination and comparison of the handwriting of the dummies and real applicants. The differences were startling, and established beyond question that frauds had been practiced. This is only another example showing how difficult it is to disguise one's handwriting.

### The Kind of Penman Most in Demand.

If our younger scribes could be shown the advantage of getting instruction in drawing, designing, etc., the next generation would see a wonderful advance in art pen work. There are hundreds of young penmen (and some who are no longer very young) who could turn out really creditable work in the line of designing, illustrating and portraiture if they had a better knowledge of what good work is. There are thousands of excellent penmen in the country, but comparatively few artists. The pen artist is in demand as never before and we are confident that illustrations will be used in the future as much as, or more than, at present. There need be no fear of overcrowding the market. Our would-be pen artist must go through the preliminary stages of art instruction the same as the painter or sculptor. He must understand perspective and learn to draw. Beautiful strokes alone do not make a beautiful design. He must be educated in designing as a whole, and not as patchwork. Learn to draw, learn the magic of light and shade, study for harmonious effects and note the result in your work.

### The Packard Anniversary.

Mr. Packard of the Business College has won laurels in this city for the excellence of his public exercises which for the past twenty years have been held in our largest halls, which have always been crowded with the best people of the town. He has been able to do this because he has always been able to command the best talent as speakers. Last year, when he brought to his platform President Low and President Dewey, it was believed that he had reached the climax; but it is generally conceded that the exercises of the present year—held on the evening of May 31, at Music Hall—were even more interesting. The speakers did not fall behind those of last year, and the interesting feature of having the diplomas conferred by the Mayor was thoroughly appreciated, and proved to be the event of the evening; for not only did the Mayor confer the diplomas with a zest and grace that was unique, but he made a speech, at the request of the house, that may well be set down as one of the very best ever made before a graduating class. The Mayor does not pose as a speaker, and even Mr. Packard, in introducing him, facetiously remarked that he couldn't make much of a

speech; but the audience differed widely from this estimate, as will our readers, to whom we are glad to be able to reproduce the speech. Rev. Dr. Rainesford made a capital opening speech, in which he enforced the doctrine of "Push," and the Hon. Theodore Roosevelt, our very welcome Police Commissioner, made a vigorous appeal to the young men to do their full duty as citizens and voters. In fact, taking the whole affair together—and not forgetting Mr. Packard's part in it—it is seldom that a commencement occasion, here or elsewhere, has in it so much that is good and so much to remember.

We produce Mayor Strong's speech entire as the best contribution to business college literature that has come to hand. We think it even excels President Garfield's effort of years ago, which has almost become classic.

### Address of Mayor William L. Strong.

Mr. Packard, and Ladies and Gentlemen of the Graduating Class and Fellow Citizens: I am sorry that I am so old; but Dr. Rainesford thinks I am older than I am. [Laughter.] If he is as young in his feelings as I am, there is no young lady here that is younger. [Applause.] I think somehow that occupying that little office in the City Hall has made me about twenty-five or thirty years younger than I was six months ago. I am having pleasure enough out of that position to reduce my age one or two years every week. And if nothing else would make me feel young an invitation from Mr. Packard to come here and look at these bright young faces would surely do it. There is something invigorating in a scene like this; and if there should be no other honor conferred upon me during my entire service as Mayor, the honor that Mr. Packard has conferred upon me this evening will be ample. [Applause.]

I see before me a number of young ladies who have taken it into their heads to study bookkeeping and to become financiers. They expect, doubtless, to take places in the offices of our merchants, bankers, insurance companies, and possibly—and I hope so—in the city government. This is a great privilege, young ladies, and I can bear testimony to the fact that if you get positions in any of the offices of the city of New York you will lift the tone of those offices and win the lasting respect of your associates. The men around you will grow nobler and better; and your homes will be brighter and you will be happier. [Applause.] It has been my good fortune to have young ladies in my office during the last twelve or thirteen years; and that is just the result produced by two splendid young women who have been in my employ during that time. They have made my office better; they have made me better; and there is not a person around the office who has not been improved by the presence of these ladies. And it will be the same wherever you may go, if you are true to yourselves, and to the institution that equips you and sends you out.

And to you, young gentlemen, who are now graduating from this college and making ready to enter into the important functions of life, I would say that the education which this college has given you will better fit you for whatever business may come to you than if you spent the same time in any business house, in any capacity. It is an ennobling thing to be well trained, and it will go with you as long as you live; and you will find out that it is not so much "push," as Dr. Rainesford has intimated, as it is the education that you have got, and which will enable you to get along without that terrible pushing that he speaks of. [Applause.] The education that you have received will enable you to go to work to-morrow, next week, just where hundreds and thousands of young men would be glad to begin, but cannot—not for lack of push, but for lack of training. There are thousands of young men who would be glad to have just the education that you have gotten in the Packard College; and you will find when you get alongside of young men in the offices, whether of railroads, or banks, or insurance companies, or stores of any kind, that you will leap forward without that push that is necessary for young men who have failed to secure the preliminary education that you have got. This business college of Mr. Packard's is the college for young men. Yale, or Columbia, or the University of New York, or Harvard or any of the colleges of the country do not put out young men for business as does the Packard College. [Applause.] When you start out in life and get the experience that I have got, you will look back at the Packard College

with a glow of pleasure and your hearts will swell with gratitude toward your preceptor, here, for the good that has come into your lives.

Your president has told you that I was not much of a speaker, and he told you the truth; but when I see so many bright and intelligent young faces before me, and know how much this occasion is to you, I cannot quite keep silent. And I can assure you that no greater honor has come to me, or is likely to come to me, than I shall have in handing you your diplomas, when the proper time shall come. [Much applause.]

## EDITOR'S CALENDAR.

REPORT OF PROCEEDINGS OF THE NINTH ANNUAL CONVENTION OF THE WESTERN PENMEN'S ASSOCIATION, Lincoln, Neb., Dec. 26, 27, 28, 1894. Reported by Dan Brown. Edited by J. W. Warr. Pub. by the Association, C. A. Faust, Treasurer, 45 E. Randolph St., Chicago, Ill. Paper. 175 pp. Price 75 cents.

The long and anxiously expected report of the Lincoln meeting of the Western Penmen's Association, reported by Dan Brown, edited by J. W. Warr, printed by the Flomman Pub. Co., is before us. So far as we can judge it is a faithful accurate report of the proceedings and has been carefully edited. It contains the papers and discussions in full, much space being given to vertical writing. But short writing, movement, bookkeeping, business practice, rapid calculations, the copy-book question, school discipline, shorthand, typewriting, and many other subjects are included. In fact, everything said and done at the convention is given place. At no other place, in no other way, could so many of the well-known teachers of the branches under discussion be induced to express themselves—to put themselves on record—and for this reason alone the Report is extremely valuable. Teachers, writers, bookkeepers and all interested, the longhand and shorthand writing, typewriting, commercial branches, etc., should have a copy of this Report. It is the first report of a penmen's convention ever printed, and to the vast army of teachers, students and others who are interested the association looks for support. This publication is not issued through a desire to make money. There was not sufficient money in the association treasury to defray the expense of publication, and about twenty members have guaranteed the bill. The price of the Report has been put at a low figure (considering the small edition) and if the books are sold the guarantors will not be called to make good a deficit; if the books are not sold a deficit must be met, and it is doubtful whether another stenographic report will be issued.

To the young teacher, to the student, to any one interested in the least in the great variety of subjects discussed, this book is worth many times its cost. In no other publication can the same information be found. Send seventy-five cents to C. A. Faust, 45 E. Randolph St., Chicago, Ill., and see if we overstate it.

ELLSWORTH'S NEW REVERSIBLE WRITING BOOKS. Vertical edition, six numbers. Slanting edition, six numbers. By H. W. Ellsworth. Pub. by the Werner Co., Chicago, New York, Phila., Boston and Min-

neapolis. Size 7½ x 9. Price per doz. \$1. Sample set, either edition, mailed, 50 cents.

No penman and teacher has thought out, patented and copyrighted more ingenious ideas for writing helps than has Mr. Ellsworth. For thirty years or more his active mind has produced many things of great import to the cause of writing.

The Werner Company has issued a new edition of his slant books and has produced a series of vertical books that are uniform in paper, binding, size and copies with the slanting edition. This uniformity is a unique feature. The patent reversible binding permits the book to lie flat and thus reduces the size of the book to a single page, and also allows of the removal of written or soiled sheets without damage to the book. A full page hinged blotter attached to each book is a convenience. The paper used in the books is a hygienic tint recommended by oculists.

The author claims that the same position should be used in writing slant and vertical styles—in which he differs, we believe, from several other authors of vertical books.

THE WILLIAMS & ROGERS MENTAL ARITHMETIC. By James M. Cook, A.M., Prin. Grammar School No. 3, Rochester, N. Y. Pub. by Williams & Rogers, Rochester and Chicago. Cloth, 200 pp. Price 50 cents.

An admirably arranged and meaty publication is this mental arithmetic. Business students should be trained in mental as well as written arithmetic, and the ability to handle figures without pencil or paper and get "results out of the head" is a necessity nowadays. It was Farrington who said, while praising her celebrated son, Ike: "He made a fiddle—all out of his own head, and had wood enough left for another one!" How often the lack of ability to multiply or subtract some simple figures has produced embarrassment. Who has not stood in line for several minutes (long enough to lose a train or a boat) while some slow-going mortal counted out his (officer's) change at a ticket window.

This book is designed to cultivate the thinking and reasoning powers of the pupil, and to promote greater accuracy and rapidity in his arithmetical work. It is also designed to assist in reviving the teaching of mental arithmetic by oral analyses.

The book is the work of a successful teacher of long experience, who has given special attention to this subject. The method of presenting the fundamental principles is such as to create interest and arouse enthusiasm in the pupil. The problems are sensible and practical, and the analyses are simple and logical.

GEOGRAPHY OF THE EMPIRE STATE. For the Use of Schools. Edited and Pub. by C. W. Bardeen, Syracuse, N. Y. Cloth, 136 pp. Price 75 cents.

Mr. Bardeen issues some splendid books, and this is one of them. It is well arranged, edited and printed, and the schools of the State of New York are to be congratulated on having so good a geography.

## Answers to Correspondents.

We have been conducting this department by mail for several months past, and from lack of time we must discontinue answering questions by letter. The object of this department is to answer questions pertinent to the work within THE JOURNAL'S scope. We cannot take time

and space to answer questions that are not of general interest.—Ed.

Laura Miller, Naugatuck, Conn.—(1) How early in school life is it practical to require children to write with muscular movement? Do you advocate writing with the muscular movement entirely?

(2) Do you think that any good result can be obtained unless the hand is held in position?

(3) If a special teacher wished to introduce a set of copy-books, what system of writing would you recommend?

(4) Can you tell us whether there are books on teaching writing published other than those connected with the different systems of copy-books?

Ans.—(1) Opinions as well as children vary. Many successful teachers have found that children seven years old could use quite a little forearm movement. It is safe to teach the simpler movement exercises to young pupils. They can't use it as well as those a few years older, but they will surprise you with their ability in this line. Then it pays to lay the foundation early. Yes, we "advocate" writing with the muscular movement entirely, but we don't expect pupils to carry it out "entirely." We believe that for business writing (and that's the kind for public schools) the less said about finger action the better. Pupils will use plenty of finger action without being drilled in it.

(2) Good results can be obtained with the hand out of position, but the best results are obtained from correct position. Blondin walked over Niagara Falls on a rope with his feet in a sack. Most people can't walk on a rope in the back yard with the feet out of a sack. You can make the application.

(3) Our life is not insured for enough to induce us to answer this question. There is more in the teacher than in the system. Please don't ask us to recommend books, pens, etc.

(4) There are many works on the teaching of writing not connected with any system; most of them are advertised in THE JOURNAL. Zaner's "Theory" and Brier's "Physical Training" are two that we call to mind now.

F. M. Ford, Silvertown, Texas.—(1) Which can you derive the most benefit from, in a series of ten or twelve lessons in writing, the forearm or whole arm movements for capital letters? (2) What kind of ink is best for fine writing?

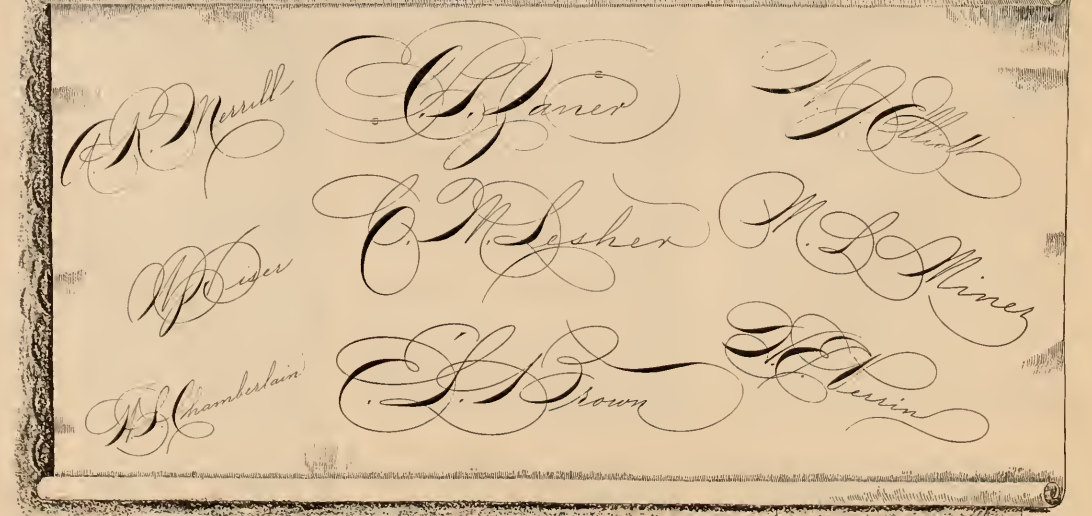
Answer.—(1) Whether for twelve or twelve hundred lessons—the forearm movement.

(2) Opinions differ. We like Walke's Japan thinned with Arnold's or any good fluid. Scores of fine writers use Arnold's Japan, while thousands swear by Worthington's inks, and that's the way it goes. The inks mentioned are all *glossy*.

E. P. A. Holyoke, Mass.—I have been an accountant for twenty-five years. (1) Would you advise me to learn the vertical writing? (2) What do you recommend for a fine, stiff business pen?

Ans.—(1) Not at your age. (2) The fact that we would recommend a particular pen that happened to suit us, wouldn't suit you. As you have been writing for about half a century, you should be a good judge of what you like in pens, and that's what determines the kind you use. Get sample cards of leading makers, experiment with various numbers, and you'll be sure to find just what you like.

## THE JOURNAL'S AUTOGRAPH REGISTER.







## SCHOOL AND PERSONAL.

A subscription sent by W. J. McQuillen from Port Blair, Andaman Islands, East India, was nearly two months in reaching *THE JOURNAL*, and, even in remote corners of the world they must have *THE JOURNAL*.

—Porter's B. C., Macon, Ga., issues a very handsome College Journal. The school is evidently prosperous. President Porter has secured the services of T. S. Curtis, for some years connected with Williams & Rogers, Rochester, N. Y., Business University.

—Our business colleges do not dip into athletics very often, when they do, they are glad to enter, and can out-victorious in any contest in which they may enter. The *Toronto World* gives an interesting account of how the *Warriner Coll.* of Conn. Hockey Team defeated the *Pickering College* Team by a score of nine to twelve in a recent game, and then very magnanimously tendered the defeated team a dinner in the college rooms, in which they were assisted by the ladies of the *Warriner College*.

—The students and faculty of the *Chittenden* Co., N. H., got out a bright paper, known as *The Dissinctor*, and we notice our friend, U. G. Alexander, the penman of the school, is one of its editors.

—In *Crane County* Educator, Denison, Ia., we find a capable executive, Prof. Schaeffer of the Denison Ia., Normal College, for *Primary Education*, Boston, Mass. The *Educator* commends the work highly.

—In the *Kankakee Ill., Gazette* of recent date the work of N. L. Richmond of the *Chittenden* Co., N. H., is commended. Particular stress was put on the rapid business writing.

—We have received so many inquiries in regard to whereabouts of H. W. Clark, that we looked him up and found him located at 181 Tremont street, Boston, and writes us that he is exceedingly busy at designing and engraving. He sent us a number of handsome cards and designs from his pen.

—The *Spencerian Business College* Co., with schools at Louisville and Owensboro, Ky., and Evansville, Ind., have issued a very attractive catalogue. The officers of this company are: Enoch Stuart, pres.; Harvey A. Spencer, vice-pres.; J. F. Fish, secy. and treas.; J. F. Fish, is principal of the Louisville school, L. M. Thornburgh of the Evansville, and J. C. Walker of the Owensboro school. In a recent number of the *High School Quarterly*, Effingham, Kans., we find some excellent pen and ink drawings of the Russian Thistle by C. A. Bernhard, teacher of commercial branches and penmanship in the *Atchison* High School.

—W. L. Howard, who is connected with the firm of Castle & Cooke, Honolulu, Hawaiian Islands, in renewing his subscription for two years, writes a most interesting letter in regard to Hawaiian affairs.

—Last month we announced the opening of a dozen or more new schools and we are able to add several to that list. We are also compelled to chronicle the closing of a few. The new ones are: The Shenango Valley B. C., New Castle, Pa.; J. B. Stouffer, prop.; Eagan's School of Stenography and Bookkeeping, Hoboken, N. J.; Houston, Texas Coll. Coll.; The Putnam, N. J., School of Short-hand and Bookkeeping, of Oakley, prop.; East Texas Coll. of Commerce, Tex.; W. L. Mayo, prop.; Maryland School of Comm., Baltimore, Md.; W. P. Wright, pres.; Clark B. C., Bridgeton, N. J.; H. C. Clark, prop.; Clark B. C., Vineland, N. J.; H. C. Clark, prop.; Those closing are: The University of Commerce and Finance, Minneapolis, Minn.; H. L. Rucker, proprietor; The Clark Business College, Warren, O., and New Castle, Pa.; D. G. Clark, proprietor; Kittanning, Pa.; B. U. E. Stafford, proprietor; and the So. West B. C., Wichita, Kans., having a stock company, have all closed their doors. The Western Nue. Coll., Lincoln, Neb., closes June 3, and Pres. Wm. M. Croan will open a normal school in Andover, Ind., in Sept. next. H. H. Kellogg, pres. of the Afton Ia., Nor. Coll., has closed the regular work of that school, but a special session is being held under the direction of Miss Susie Stevens, and C. E. Beutel, who has dropped his studies in Des Moines, Ia., Coll., to return to Afton, G. Minkum, of the Pawtucket R. 1., B. C., has failed, but the school is being continued by I. R. Garbutt, who has purchased it. The Taunton, Mass. B. C., was sold to other parties some time ago and Mr. Milman was not connected with it at the time of his failure.

—A very handsome catalogue has been received from Mrs. Sara A. Spencer, prop. of *Spenceria B. C.*, New Orleans, La., to the twenty-ninth graduating exercises Grand Opera House Thursday afternoon, May 2, in the evening at 8 o'clock, and the exercises passed off pleasantly, according to reports in the local papers.

—W. W. Wade has disposed of his interest in the Wilkes-Barre, Pa., B. C., to his partner G. W. Williams, and is now prin. of Clark's B. C., Bridgeton, N. J.

—Messrs. Curtis & Rosenberger of Red Wing, Minn., College, have received a bonus from the citizens of that point Sept. 1.

—G. M. Neale, Prop. Ft. Smith, Ark., Com'l Coll., recently had the misfortune to fall from the veranda of his house and fracture his thigh in two places.

—C. A. Brainerd, lately penman of Frasher's B. C., Wheeling, W. Va., has purchased an interest in the Northern Western Normal School, Stanberry, Mo., and also becomes penman of that well-known institution.

—From a late issue of the *Buffalo, N. Y., Courier* we clip the following: "This week marks the opening of the history of the Bryant & Stratton Commercial College, Thursday the old quarters in the German Insurance Building were given up, and next Monday the school will be running as usual in its handsome new quarters on West Genesee street. Last evening the event was appropriately celebrated and the new building was formally dedicated in the presence of a very large number of the friends of the school. The exercises were held in the large audience room on the third floor of the building."



The Bryant & Stratton School is now in condition to outvie its system of education with greater vigor and energy than ever before, and with the prospect of attaining even more successful results. The building is a commodious one, well lighted, heated and ventilated. In the basement lockers have been placed, where umbrellas, overcoats, hats and coats may be deposited. There is also room for bicycles. On the first and second floors are the offices. The business offices for the use of the school are especially well fitted up and offer every facility for acquiring a practical knowledge of methods of doing business. On the third floor is the general audience room. Here have been placed six movable partitions which can be lowered in such a way as to divide the room into three parts. The desks are of the most approved pattern, and are especially adapted for the use of day and night pupils, each desk having two separate compartments.

The school is divided into four distinct departments. There are four departments of bookkeeping and one each of English, shorthand, typewriting, and business exchange. The school is under the management of J. C. Bryant & Son.

—In a recent number of the *Director's Round Table* we have found a notice of the "Teachers' National Insurance Association," Des Moines, Ia., of which J. M. Mehun, Pres. of the Capital State Commercial College, is at the head.

—R. C. Loveridge, prop. of Yale B. C., New Haven, Conn., was recently stricken with paralysis, which incapacitates him for school work.

—The Northern Ill. Nor. School, Dixon, Ill., has had a very prosperous year and the outlook for the summer months is particularly good. Our old-young friend C. C. Reardon, who after years of training and experience is well qualified to assume new responsibilities, has been lately made a partner in the school and associate principal. We have recently received a catalogue and souvenir of the pen art department, over which W. T. Parks presides. This souvenir contains some handsome work by students and teachers, and those interested in penmanship would do well to secure a copy.

T. W. Bookmyer has purchased the interest of his partner Mr. Morecloth in the Sundaevs, O., B. C.

—We have received programs of Commencement exercises and descriptive circular of Chandler's Nor. Short-hand School, Boston, Mass. Recently the "Chandler Short-hand Convention" met in Boston, and it was the first time in the history of the world that a body of public school shorthand writers met in a convention.

—F. M. Lundy has purchased the Upper Peninsula B. C. from E. C. Glenn.

H. Donaldson and F. H. Caty, have purchased the Pueblo B. C. from H. G. Warden. W. J. Smith, in Jacksonville of the Pueblo school, is now located in Salt Lake City, Utah.

—In the New Bern, N. C., *Daily Journal* of recent date we found some interesting school news in regard to the writing school which was recently held by W. L. Smith, in Jacksonville, N. C. E. H. Walton won a handsome gold medal for the best penmanship and received a diploma for having completed the course. Other penmen, J. L. Thompson and Miss Ouida Canaday, won prizes for having made the greatest improvement. Mr. Smith is a very successful traveling teacher.

—An exquisitely written invitation as delicate as copier-plate, from the pen of W. W. Merriman, penman of the Southern Nor. Coll., Bowling Green, Ky., to attend the commencement exercises of that institution on May 30 was recently received.

—The Federal B. C., Youngstown, O., was burned out April 8. They have moved into new quarters and school is running as usual. S. H. J. G. Brown, E. E. Caldwell sec'y and J. Grinall penman of this institution.

—Mr. B. E. Ayer, penman, Fenton, Mich., Nor. Coll., has sent us a "Souvenir" of that school.

The University of Notre Dame, South Bend, Ind., in honor of its Golden Jubilee, has sent out the most beautiful commencement invitation we have seen for the present season. This institution has had a most marvelous growth the country. Governor Matthews of Ind., and the most celebrated Catholic dignitaries of the country, will take part in the exercises, which occur June 12.

Among recent callers at *THE JOURNAL* office was A. J. Rider, Trenton, N. J.; G. W. V. Brown, Brown's Chain of Business Colleges, Jacksonville, Ill.; Maurice Harway, Walworth's B. C., N. Y.; W. A. Kells, New York B. C.; W. E. Drake, Jersey City B. C.; Mr. and Mrs. W. L. Blackman, Allentown, Pa., B. C.

—Through the kindness of M. L. Miner of the Commercial Department, we have received complimentary tickets to the annual exhibition of the work of all departments of Pratt Institute, Brooklyn, N. Y.

—The Rutland, Vt., Institute and B. C. has organized a business employment bureau to secure positions for its students. O. H. Perry, prin. of the school is manager of the bureau.

—We have received from C. A. Hinchee, prin. of the commercial department Galloway Coll., Searcy, Ark., the first semi-annual statement showing the condition of the department. The department is the Business Practice Association of America. Mr. Hinchee is the Auditor and Treasurer of the Transportation department of this Association. The statement is clear and concise and well prepared.

Through the courtesy of M. S. King, prin. of the com'l dept., we have received a handsomely engraved invitation to attend the fifty-fifth annual commencement of the University of the State of Mo., at Columbia, on June 1 to 6. At the same time the Academic Hall and the new department buildings will be dedicated.

—C. E. Odell of Odell's B. C., Sing Sing, N. Y., died suddenly January last. He was a graduate of Eastman College, Poughkeepsie, N. Y., and a fine penman. The school is now offered for sale by his widow.

—J. W. York, prin. of the com'l dept., LaFayette Military Acad., Fayetteville, N. C., has purchased the academy at LaFayette, N. C., and writes that he has fine prospects for the coming season.

—The Goldie, Wilmington, Del., C. C., has a fine programme arranged for its commencement, which occurs June 4. A beautifully engraved invitation has just been tendered. Hon. John H. Lott and Hon. John W. Wamaker are to deliver addresses.

—The Jamestown, N. Y., B. C. favors us with a copy of an address, "Development of the National Idea" delivered before the students and friends of the college by Prof. E. T. Thorpe.

—With the compliments of H. E. Riester, penman, we have received a very handsome invitation to the commencement exercises of the Centerville, Ia., High School.

—From the Richmond, Ind., *Register* we clip the following: "On Thursday afternoon W. E. Fulghum entertained the students of the Business College and their friends at his home, Bien avenue. Mr. Fulghum spares no trouble to make things pleasant for his pupils, and nothing was left out of Thursday that could add to their enjoyment. The afternoon and evening was spent on the lawn. Merry games and outdoor amusements made the occasion a very pleasant one. By no means the least pleasant feature was the splendid luncheon served. The students of the Business College all congratulate themselves on having Mr. Fulghum as teacher."

We have many times during the past few years had occasion to comment favorably upon the penwork of Mr. S. B. Fahnestock, principal of the Commercial and Penmanship departments of McPherson College, McPherson, Kansas. Mr. Fahnestock is equally clever at script, lettering and designing, and is an ornament to the penman's profession.

### Movements of the Teachers.

W. A. Ross of Lynchburg, Va., is the new prin. of the Mussey, Jacksonville, Fla., B. C.—A. C. Stern is now teaching in the South, and is now at Y. B. C. F. T. M. The former teacher is located in Lockport, N. Y.—J. T. Stockton, of the B. & S. B. C., St. Louis, Mo., is at present residing at Hartford, Mo.—R. E. Patrick, Hammond, Ind., is the new teacher in Clark's B. C., Bridgeport, N. J.

—V. M. Russell, a Zanerian, is the new penman of the Richmond, Ind., B. C.—B. C. Kassel, of Algonquin, Ill., is now located in Cass, Minn., and is now at the same place, resigned as penman of the B. & S. B. C., Chicago, and goes to the Metropolitan B. C., of that city. He is succeeded at the B. & S. B. C. by W. Pierson, who filled the same place very acceptably several years ago.—E. F. Richards of the So. West B. C., Wichita is now with the Lawrence, Kan., B. C.—L. B. D'Amore has been elected as prin. of both pen and com'l depts. of the Danville, Va., Coll. and is now teaching in the Danville, Va., prin. of the Southern Pen Art Coll. has consolidated his school with the Draughton B. C., Nashville, Tenn.,

and has become penman of the latter institution. — J. H. Drake has been engaged as penman of the Topeka, Kan., B. C.—C. E. Eckert is the new pres of the Nat'l B. C., Roanoke, Va.—J. A. Christian, Sturgis, Mich., has been elected as instructor of com'l branches in the New Mexico Coll. of Agriculture and Mechanics Arts Las Cruces.—E. L. McCain is now with Shaw & Elliott, Central B. C., Toronto, Can.

#### Catalogues and School Journals.

—A handsomely printed, plain, and business-like catalogue is that sent out by Thos. May Peirce, of Peirce School, Philadelphia.

—An oddity in school literature is the little booklet entitled "Do you? If Not, Why Not?" issued by Prin. J. W. Hooks, of the Ball B. C., Muncie, Ind.

—The Belleville Ont., B. C., of which Robt. Bogle is prop., issues a large catalogue printed in two colors.

—The catalogue of the Rockford, Ill., B. C., Winans & Johnson, props., is embellished with several cuts and is printed in two colors.

—The Holmes B. C., Portland, Ore., Miss G. Holmes, prop., is represented by a very neat, tasty catalogue.

—School literature has been received from the following: Woodworth's Shorthand and Com'l C., Denver, Colo.; River City B. C., Portsmouth, O.; Omaha, Neb., B. C.; Spalding's C. C., Kansas City, Mo.; Alton, Ia., N. C.; Southern B. C., Lexington, Va.

—In the line of new school journals, the one issued by G. W. Temple, Champaign, Ill., B. C., is especially well edited and printed. A. F. Rice of the Butte, Mont., B. C., is sending out a college journal that should bring in the students by the score. It states the facts plainly and is well printed on heavy paper. Other well-arranged college papers have been received from: Creston, Ia., B. C.; Pratt Inst., Brooklyn, N. Y.; St. Edward's Coll., Austin, Tex.; Benedict C. C., Cincinnati, O.; Lexington, Ky., B. C.; Ball B. C., Muncie, Ind.

—A "Post Office Calendar and Guide," issued by A. C. Jennings, of the Iowa B. C., Des Moines, Ia., is a very practical, handy thing, and should prove a good advertisement.

—The catalogue from Clark's B. C., Philadelphia, contains numerous fine half-tone views of Philadelphia. Mr. Clark also makes use of a number of advertising booklets.

## THE EDITOR'S SCRAPBOOK.

OW is your scrapbook? Of course you have one, for no one has a lovelier or rarer and beautiful examples of skilled and noted penmen and has not a neat book in which to keep their treasures. Penmen and all lovers of beautiful penmanship should have a letter-fad than collecting specimens of the work of leading penmen. It benefits the collector, because of the inspiration and creative coming from the penman, and criticism of the best work of our best penmen, and it benefits the public in general because these various styles of work are carefully arranged and handed down in an enduring form. As the years go by these collections will become more valuable, just as in other lines of collecting. There is far more sense, pleasure and moral profit accruing to the collector of penmanship specimens than to the collector of stamps, and look to what an extent the latter is carried on. Every penman should own a scrapbook and should collect, as rapidly as possible, all the specimens of the work of the best writers, flourishers, and artist penmen. Have one part of the book for business writing, another part for ornamental writing, still another for flourishings, drawing, etc., label each specimen with name of penman, date, etc., and in a short time you will be surprised to note how your collection grows.

In order to start the ball rolling, we shall, for the benefit of those interested, open, in the column "The Penmen's Exchange Department," We shall be glad to give space to the names and addresses of those who desire to exchange specimens with other JOURNAL readers. To make this service of the greatest benefit, we shall class the names under two heads: *Professionals and Amateurs*. Persons devoting their time to teaching or executing penmanship will be classed as professionals. Those who are students or who are but incidentally interested in penmanship will be put under the head of amateurs. We are aware that many amateurs excel many professionals in point of skill, but we know of no other practical classing of names. Correspondence can settle the point of whether the professionals care to exchange specimens with amateurs or not. In writing please state in which class you desire to be placed and if in the professional, give name of school or other business with which you are connected. Now let the names roll in!

—The work of Miss Lucia Chamberdon, of White Ash, Pa., is equal to that of many of our best penmen of the sterner sex. She has a swing and dash that seems so different for the average lady to acquire, and in small delicate writing is very much at home. A package of cards, specimens of business, professional, vertical and lady's styles recently received show this.

—M. O. Graves, Prin. of Normal and Business Academy, Petosky, Mich., drops in as his contribution a tasty example of pen drawing.

—G. E. Crane of the Cedar Rapids, Ia., B. C., submits a variety of work embracing business and professional writing, combinations, card work, lady's script, etc., and all have a very high grade. Mr. Crane's work is accurate, graceful, and of a character that will place him in the top group.

—Superlative is the only word that will describe the business writing on a large sheet sent us by G. W. Williams of Wykes-Barre, Pa., B. C. While being rapid it is as plain as print, and comes grace with these good qualities.

—J. K. Spicer, Taylor's Island, Md., who is practicing the various lessons appearing in THE JOURNAL, sends a variety of plain and ornamental script that shows that he

is following the lessons with intelligence. His work is of a character that will bring him to the front with practice.

—Some very graceful strokes have recently been received from F. M. Sisson, Newport, R. I.

—E. N. Gill of Springfield, Mass., sends some dashy and graceful combinations.

—In a stroll (on a "double quick") along Broadway the other day, we saw a jam of people in front of the show window of Ches. Broadway House big department store. And, of course, we weren't satisfied till we had elbowed our way through the crowd and stood gazing at a very handsome piece of engraving. It was a certificate from the Veterans Confederate States Cavalry Association of New Orleans, making Mr. Rous an honorary member. The work is from the pen of G. W. Harman of New Orleans and has been highly commended by the press of New Orleans and New York.

—A beautifully written letter, professional style, has been received from R. G. Laird, Eastman Coll., Poughkeepsie, N. Y.

—From D. H. Farley, State Nor. School, Trenton, N. J., we have received a long letter written in the vertical style. It is one of the best specimens of vertical writing we have seen.

—F. J. Heacock, penman of the Butler, Pa., B. C., drops into our specimen box a few splendidly written cards and combinations.

—Several letters written in the professional hand have led us to think that B. Marxix, Norfolk, Va., is master of a dashy, accurate style.

—This is the day when the "new" woman is far far ahead, in penmanship matters at least, of the "old" woman. Now, we don't mean "old" in the sense of age—we mean well—we mean all right, only we haven't expressed it right. It does us good to see the fine work turned out by Miss Kate Seaman, Big Rapids, Mich. (We're sure she's not an "old" woman, because her photograph just added to our collection of pen workers shows her to be a bright, handsome young woman.) The specimens sent by Miss Seaman include business and ornamental writing, card writing and pen and pencil drawing, all good.

—Another lady whose work we have had occasion to compliment before is Mrs. F. M. Wallace, Sterling, Ill. She does the finest flourishing we have seen from a lady, writes a fine hand and now we have some excellent specimens of lettering from her.

—F. O. Gardiner, Lincoln Nor. U., Normal, Neb., sends some excellent business writing, both slant and vertical. He favors the vertical for "speed and legibility."

—A. H. Hess, Kingston, Ont., B. C., sends us some good work, both business and ornamental writing.

—F. C. Young, Yaleville, Conn., favors us with some neat cards and invitations from his pen.

—A. H. Littel, Romeo, Mich., sends a set of ornamental capitals executed with dash.

—Finely written cards have been received from W. J. Martin, Iowa Falls, Ia.; A. E. Parsons, Creston, Ia.; J. C. Rundle, H. P. Nor. Coll., Des Moines, Ia.

#### Students' Specimens.

—E. F. Lyon, penman of Dyer's Uoi. School, New Orleans, sends a large collection of samples of well executed, artistic movement exercises made by students whose ages range from eleven to sixteen years. It shows the results of six weeks' practice, thirty minutes a day. The best work was done by S. L. Owens, Henry P. Dart, Jr., Jas. Hyde, Albert N. Simon, B. F. Shaffer, O. Pratt, Robert L. Fittin, G. Wernicke, Chas. George, Theo. Roepl.

—The Mo. State Nor. School of Cape Girardeau, Mo., is fortunate in having so capable and enthusiastic an instructor in writing as E. H. Ealy. Some specimens showing improvement made in ten days by students under his charge are remarkable. Those making the greatest improvement were Georgia Nettles, Alonzo Hicks, J. P. Murphy, W. A. Niestead, J. W. Bader, E. M. McKelvey, J. S. Webb, Miles McDaniel, Alfred Hoebe.

—Cards, movements and handsome business writing have been received from John E. Lesmaie, a fifteen-year-old student of L. J. Eggleston, penman of the Perry B. C., Rutland, Vt.

—The Spencerian B. C., Cleveland, O., C. C. Lister, penman, sends us a big package containing several hundred samples of students' writing. Part of specimens are on regular slant, many vertical and many others are backhand. For quality of line, speed and movement, the slant writers excel the vertical and backhand—but this may be because the latter is newer and hasn't given time for practice. All the work is good business writing, and shows that the writers have received careful training and are on the right track. It is a credit to all concerned. There are so many persons represented, and all of the specimens are so good, that we don't dare "call names."

—M. L. Miner, instructor in Dep't of Commerce, Pratt Institute, Brooklyn, N. Y., sends us samples of students' writing, showing improvement made in two months. Those making most improvement are: W. R. Nevius, A. H. Rehm, T. A. Walsh, Frank Saverus, Sarah Monnia, W. R. Palmer, John Polan, Amy Betz, Fred Duls, Alfred de Regil, Ethel P. Henson. Students who required some minutes in which to write the first specimen, wrote the second one, which was worded exactly the same as the first, in three minutes.

—Sam Evans, a student of the Cedar Rapids, Ia., B. C., submits samples of professional and business writing, capitals, lettering, initials, etc., and all are excellent. He is talented.

Battle Creek, Mich., Jan. 1, '95.  
Penman's Art Journal,  
New York.  
Gentlemen—I've tried the vertical writing in our schools for the past six or seven months. The practical workings of the system have thus far been satisfactory.  
Yours truly,  
J. W. Asbury, Supt.  
for E. B. Mills.



# BUSINESS WRITING FROM BUSINESS OFFICES.

And Now It Is The Lawyers.

[INITIAL MADE IN JOURNAL OFFICE.]



WORSE than a Philadelphia lawyer, as applied to writing, has been for years the worst thing that could be said about any one's writing. That THE JOURNAL readers might see for themselves what the writing of representative lawyers looks like, we present here with several samples selected at random from among a large number of specimens received from the offices of New York law firms.

The following letter was written to each firm from whom specimens were asked:

Messrs. Jones & Smith:

DEAR SIRS: THE PENMAN'S ART JOURNAL is collecting material for a series of illustrated articles showing the styles of writing that are current in large business establishments at home and abroad. An important feature in this series of illustrations will be the writing of American clerks, bookkeepers and general office help.

We write to ask you to do us the favor of securing two lines of rapid business writing from each of three or four of the best business writers in your establishment. Please do not let them know that these specimens are for publication, as that would destroy their value to us. We don't want dress parade writing, but genuine every-day business writing.

For the sake of uniformity we suggest the following lines: "I hereby summon you to appear."

Will you please have the writing done with good black ink on the inclosed slip of paper and mail at earliest convenience in inclosed envelope without folding?

Respectfully yours,

PENMAN'S ART JOURNAL.



Mr. G. Bixler, Wooster, Ohio, is a most energetic man. He conducts a business college, edits and publishes a paper, *Mountain of Diamonds*, and publishes "Bixler's Physical Training in Penmanship." As if all of these didn't keep him busy, he finds time to do some of the brightest advertising that we have noticed coming from a publisher. He has a very novel "ad." in this issue of THE JOURNAL. It seems rather an unfair race to put a tortoise only 15 miles long against a "jack rabbit" nearly 30 miles long. But figures don't lie—and there are the figures. Take a look at his "ad." and see for yourself.

The Greenwood School Supply Company, Youngstown, Ohio, has an ink bottle that has so many good points that it has been named the "Common Sense." It is especially suited to schools using ink wells. In the May JOURNAL Mr. Moon brought out its good points.

To be able to handle figures rapidly and accurately is an absolute requirement in all large business houses. Next to the accomplishment of a good handwriting, nothing is more sought after and nothing brings its possessor greater honors and financial reward. C. C. Rearick, Dixon, Ill., has embodied his experience as teacher and accountant, and his research, in a little volume called "The Expert Calculator," that is very "mesty," and contains scores of kinks and pointers. No young man or woman can fail to master them, and once mastered promotion is sure. Mr. Rearick tells an interesting story in his advertisement to be found in another part of THE JOURNAL.

Do you read the advertising columns of THE JOURNAL carefully? If not you miss some bright things. It pays to keep in touch with the newest things, and it pays to read and answer ads. We are receiving letters daily from subscribers asking for information that may be found in our advertising. Sit right down after reading this, and read the ads. in this issue of THE JOURNAL, then send for circulars or information to those that interest you.

The number of people studying shorthand is only exceeded by the number riding bicycles. There is a great demand for competent stenographers—the kind with a good English education and a large share of common sense. Since Sept., '94, eighty-four schools have adopted the Perin system, and over 300 schools are now teaching it. The Perin Shorthand Institute, Detroit, Mich., managed by H. M. Perin, author of the system, is making a special inducement to experienced teachers who desire to become teachers of shorthand. A postal card addressed as above will bring particulars.

A very practical and widely indorsed book is "Your Own Typewriter Instructor," published by the Tibbodeau

*Penman's Art Journal*

# WRITING AS DONE IN LAW OFFICES.

*Ames & Rollinson Company*

*I hereby summon you to appear*

*my faithful friend*

*Clark Bell*

*I hereby summon you to appear*  
*yours truly*

*Conest Ross*

*I hereby summon you to appear*

*Yours etc*

*Stearns*

*I hereby summon you to appear*

*yours*

*Wm. Russell*

WRITING FROM LAW OFFICE OF CLARK BELL, NEW YORK.

*I hereby summon you to appear*

*I hereby summon you to appear*

*I hereby summon you to appear*

*I hereby summon you to appear*

*I hereby summon you to appear*

WRITING FROM SEVERAL LAW OFFICES, NEW YORK.  
(NAMES OF WRITERS WERE LOST.)

*Our work is done almost exclusively on the Typewriter*

*G. H. Saw Co.*

*I hereby summon you to appear*

WRITING FROM LAW OFFICE OF GILBERT-ELLIOTT LAW CO., NEW YORK.

Publishing Co., Fall River, Mass. It is in use in many schools of typewriting, and is a splendid book for reference or teaching purposes. Stenographers engaged in office work, as well as typewriting students, will find it a mine of information about typewriting.

No more single copies of December, 1894, and January,

1895, JOURNALS can be sent out. We can date 1895 subscriptions back to January if desired, but not to December. The December is so low that we must hold the few we have to send out with the 1894 volume. If any of our friends have copies of the December number that they can spare we will be glad to send a copy of any other issue (except January) in exchange.

Par. Chec.:  
New Form.

BUSINESS WRITING BY A GROUP OF ZANERIANs.





BY H. L. SAYLER, AMITY COLL., COLLEGE SPRINGS, IOWA.

THIS SPECIMEN IS A DECDED NOVELTY, AND WE BELIEVE IS THE FIRST ENGRAVING OF THIS KIND EVER MADE. THE ORIGINAL, 6 X 3 FEET, WAS MADE ON A BLACKBOARD, AND THE ABOVE CUT IS A HALF-TONE MADE FROM A PHOTOGRAPH OF THE BLACKBOARD WORK.

modesty has finally been overcome, and that hereafter you will introduce into the columns of *THE JOURNAL* more of the art products of *THE JOURNAL*'s engraving staff. This feature will certainly attract all lovers of pen art throughout the country.

The formidable array of new features for the coming year rather astunishes even we metropolitan fellows who are in the midst of "Christmas Herald's," "Lexow Committees," and "big" things generally.

Herewith find my subscription to the *BUSINESS JOURNAL*. This is a venture which I sincerely hope will succeed. You have exceptional facilities for entering that field and of doing the work as it should be done. Teachers of business must be made to feel that real and not assumed worth is the lasting magnet to market value.

May your joint efforts result in quickening the pulse of the teachers of business into the throbbing desire to dignify their achievement with a kind of solidity which will determine and control the current of educational events for all time to come.

E. M. BARBER,  
Packard's Bus. College, New York City.

OSAGE, IOWA, March 15, 1895.

EDITORS PENMAN'S ART JOURNAL,  
New York, N. Y.

DEAR SIRS: THE PENMAN'S ART JOURNAL has been such a treasure to me in my work this year that I thought I would write and tell you.

The series of lessons on business writing by Mr. Thornburgh are the most comprehensive and practical lessons I have seen on business writing. I have also found the ar-

and accurate movement should give Mr. Thornburgh's lessons careful study and practice.

H. F. SPENCER,  
Elizaville, Ky.

I will be willing at all times to do all I can for *THE JOURNAL*, as I think that you deserve great credit for the standard to which you have brought the paper. My advertisement in *THE JOURNAL* is bringing hundreds of subscribers.

A. B. KATKAMIER, Pub. Ink Drops,  
Farrington, N. Y.

Having taken the paper from its first issue, I have received too much entertainment, information and inspiration from its perusal not to be its firm friend and well wisher, to say nothing of the desire which we all share of spreading the light.

JOHN ROCKWOOD,  
Artist Penman, Los Angeles, Cal.

I am very much pleased with Mr. Thornburgh's lesson in the December *JOURNAL*, and in my opinion it is the best initial lesson on the subject of purely business penmanship that has appeared in any penmanship publication. I am intimately acquainted with Mr. Thornburgh and know him to be an excellent teacher.

L. D. TETER,  
Rock Island, Ill., R. I. Business Univ.

The last *JOURNAL* shows the vim, taste and enterprise of the new firm, and we are surely getting the worth of our money.

D. H. FARLEY,

Penman State Normal School, Trenton, N. J.

We are very much pleased with the change in form and size of *THE JOURNAL*, and are delighted with the programme for '95. I do not see how it could be improved



BY W. A. COWIE, JOURNAL OFFICE.

ticles by Mr. Hoff and Mr. Kitchner of great benefit to me.

Yours truly,

CLARA BANES.

Special teacher of Writing and Drawing.

Likes Mr. Thornburgh's Lessons.

EDITOR OF *THE JOURNAL*.

I am much interested in penmanship, and especially in the line of business writing. Having recently had an opportunity to learn something of Mr. Thornburgh's methods and to examine the work of the pupils under his instruction, I feel that *THE JOURNAL* is to be congratulated in securing him to give a series of lessons in business writing.

The position advocated and explained in his opening lesson I have found to be very practical, leading to a freedom and accuracy of movement difficult to attain with any other position of the arm.

Those who have experienced difficulty in securing a free

upon. The lessons by Thornburgh, Zuer and Newlands would each in themselves present a special feature sufficient to satisfy us, but when we get it all at once we think *THE JOURNAL* is giving us plenty of "Legitimate."

J. F. BARNHART,

Penman Soule Coll., New Orleans, La.

It is with a feeling of more than ordinary esteem that I look upon *THE JOURNAL*, since it has been a friend and companion from the time when I took up my pen to practice my first real live lesson in writing. The improvement, the wonderful improvement, you are so steadily making in every department of the paper surprises either, at the same time, pleases me beyond expression. And the *PENMAN'S ART JOURNAL* has doubled in value each year for the past eight years or I am just beginning to have a proper regard for its worth. I would not lose one number of *THE JOURNAL* for the price of a year's subscription.

E. A. CAST, Penman, Milford, Ill.

## PENMANSHIP PRACTICE PAPER.

We're on the look out these days for anything in the line of writing paper suitable for penmanship practice. We've run across at an eastern mill a few hundred reams of a paper that is excellent for penmanship practice—just the thing for writing classes. It isn't the best paper in the market—and it isn't the worst by several notches. But the price is what makes it such a snip.

The paper is 11 lbs. to the 1,000 sheets, size 8x10 $\frac{1}{2}$  or 8x11, and it comes ruled, unruled and wide ruled, put up in neat packages of 500 sheets (5 reams). It is pleasant to write on, takes ink well, is a good color, strong—but it isn't tough enough to make a rope of. We can sell this paper for

**\$1.30 a Ream of 1,000 sheets**

in quantities of five reams or more.

Less than five reams at \$1.40 a ream.

Sample half ream (500 sheets) for 75c.

If we know anything about paper (and we think we do) this is just the paper that students and schools are looking for—nothing fancy, but good enough for practice work, and cheap enough to make liberal practicing economical.

If you're in doubt about this paper suiting you, send 75c. for a half ream. We'll get you the rest.

There is but a limited quantity of this style (the mill has quit making it), so order early—it may be gone next month.

**AMES & ROLLINSON CO.,**  
202 Broadway, New York.

## THE CALIFORNIA PENHOLDER

"XPEL R"

The best penholder in the world—expels the pen—no more soiling of fingers or annoyance in removing pens.

Simple  
Cheap  
Effective

Price 15 cents. Sample half-dozen to postmen by mail for 50 cents. Address

**XPELLER PEN CO.,**

806 Madison St., - - Oakland, Cal.

## PENS

**70 cents a Gross.**

(Postage Paid.)

Putman & Kinsley's Celebrated Pens.

No. 1. Extra Fine, Double Elastic, for fine writing, fountain, etc.

No. 2. Medium Curve, Business Pen, for unshaded writing.

These pens have been on the market for years and are used by thousands of fine writers. We have two hundred gross left, and to close them out in hurry (we are selling out of the pen business) have made a price of 70 cents a gross.

Send cash (money order, postal note, or 1c. and 2c. stamps with order; no accounts opened—we are closing out accounts as well as pens).

These pens have always sold at \$1 a gross. Don't send for samples or ask questions—price is too low to pay postage on answers. Just send the orders and the cash. No less than a gross sold; price per gross in larger quantities. Address

**PUTMAN & KINSLEY,**  
302 Broadway, New York.

## POPULAR Nature Study 25c.

HELPS By Charles B. Scott.

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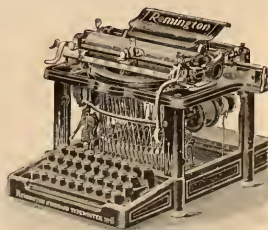
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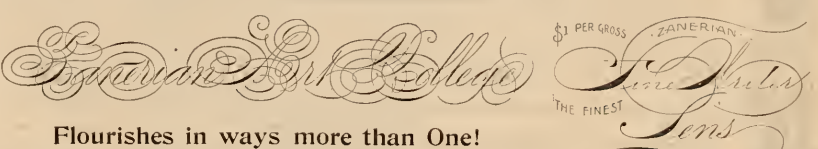
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VOLUME 19. NUMBER 7.



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Sweet land of liberty,  
Of thee I sing;  
Land where my fathers died!  
Land of the pilgrims' pride!  
From every mountain side  
Let freedom ring!  
Our fathers' God! to thee,  
Author of liberty,  
To thee we sing.  
Thy name our land be bright;  
With freedom's holy light;  
Protect us by thy might,  
Great God, our King!



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S. F. SMITH.

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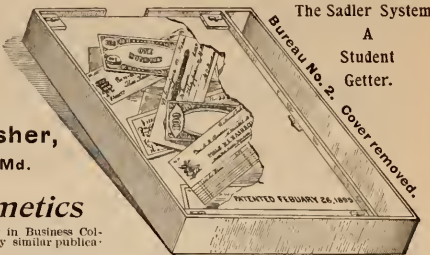
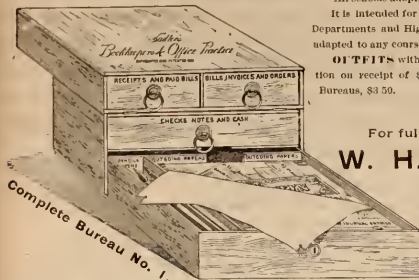
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**History and Principles of Commerce.**—History of commerce; methods of exchange in ancient times; shipping and ancient trade; coins and markets; results of maritime discoveries; changing of commercial routes; international treaties affecting commerce; scientific and industrial discoveries affecting commerce; trade restrictions; consuls; modern commerce; boards of trade; stock and produce exchanges; stock companies; corporations; modern transportation; freight companies; express companies; telegraph and telephone companies; warehouses; duties; insurance; modern methods of packing and shipping merchandise; circulation of commodities between city and country; wholesale and retail jobbing and commission trades; dependence of manufacturers upon producers of raw material; noncommerce of commerce; trade statistics.

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**Civics.**—The course in Civics offers instruction in the history and present workings of our governmental institutions—municipal, county, state, and national. It includes a careful study of the municipal government of Philadelphia and the state government of Pennsylvania as models of city and state government, the Federal Constitution and the national government which has developed under it, the various federal courts, the state courts of Pennsylvania, the jury system, elementary principles of procedure in civil and criminal suits, election machinery and ballot systems, municipalization laws, organization and operation of political parties, and similar topics of practical importance to the American citizen.

**Economics.**—The course in Economics deals with the production, exchange, distribution, and consumption of wealth. Among the topics treated are: the development of the modern factory system of production, the present organization of production, and the part played by the three factors of land, labor, and capital, the exchange of wealth, including a study of the nature and functions of money, of the monetary system of the United States, of credit and instruments of credit, of banks and banking systems, of domestic and foreign trade, and of trade regulations such as our American tariff system; the distribution of wealth into rent, interest, profits, and wages; government finance and systems of taxation.

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Nov. 8, 1894.

Mr. N. P. Gordon.  
Roseburg, Oregon.  
Dear Sir:

This bearer, Mr. Henry Newton, is accurate in figures, writes a good hand, understands bookkeeping thoroughly, and is of steady and industrious habits. I take pleasure in recommending him for the position mentioned in your favor of 7th inst.

Very truly yours,  
A. P. Armstrong.



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his prompt, exact and faithful discharge of  
assigned him, our regret at losing

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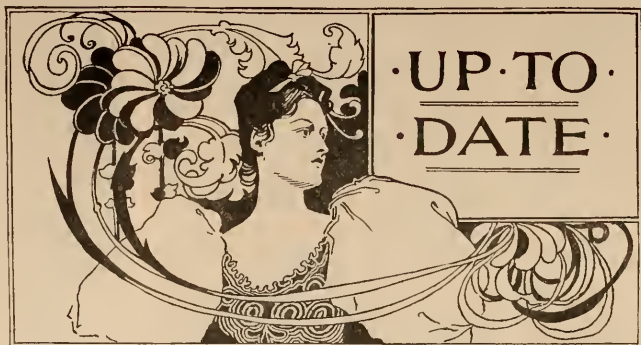
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## SCHOOL AND PERSONAL.



COMMENCEMENT season, 1905, is about over with the business colleges, and with but a few of the normal schools, who have their exercises during August. We have received an unusually large number of excellent programmes and invitations this year. During the past month we have had handsomely engraved or printed invitations from the following schools: Curry University, Pittsburgh, Pa.; Jasper, Fla.; Normal Institute, Western Normal College, Lincoln, Neb.; Fairfield, N. Y.; Mill, Acady; Albion, Mich.; Com'l School, Zanesville, Ohio, B. C.; Tully, B. C.; Oil City, Pa.; New London, Conn., B. C.; Smith & Campbell B. C.; Mendville, Pa.; Freeport, Ill. Coll. of Com., Afton, Ia.; Normal College, N. J.; Bus. Coll. Newark, N. J.; Chalmers B. C.; Springfield, Mass.; Elmira, N. Y.; Shorthand and Com'l Coll.

—From J. B. McKay, Kingston, Ont., we have received a large and handsomely illustrated anniversary number of the *Whig*. It speaks in complimentary terms of the *Business College*.

A. P. Root, for more than thirty years one of our finest writers and teachers, the author of Peirce Coll. Writing Slips and an ornament to the penman's profession, has resigned his position with Peirce College, Philadelphia, and will very likely reappear during the coming year. *The Peirce School Annual Journal* pays a fitting tribute to Mr. Root as a man and a teacher and says in conclusion: "Long Live Professor Root," and *THE JOURNAL* echoes: "So may we all of us."

—Dr. and Mrs. Thomas May Peirce, Peirce School, Philadelphia, accompanied by Miss Ruth Peirce, will start for Europe by steamer "New York," July 3, to be gone till the middle of August.

—Norman Heyes, several years Director of Department of Commerce, Pratt Institute, Brooklyn, N. Y., will open in September the Heyes School of Commerce, which will take the place of the Commercial Department of Pratt Institute. This school will be his personal venture and the Com'l Dept. of Pratt Institute will be discontinued. In the Pratt Institute catalogue for '05, the trustees of that well-known school pay Mr. Heyes a strong compliment and commend his school to the patrons of Pratt Institute. Among the teachers in the Heyes School of Commerce we notice the name of M. L. Miner, penmanship, bookkeeping and arithmetic. Mr. Miner for several years had charge of this position in the Department of Commerce, Pratt Institute.

—Vol. 1, No. 1, *Education Extension*, published by the Cleary Publishing Company, Ypsilanti, Mich., has been received. The editor and manager is F. R. Cleary of the Cleary Bus. Coll. of Ypsilanti, and so well known in business college work. If the first issue is to be taken as a sample, and the publishers say it will be improved in future numbers, *Education Extension* is certainly a success from the start. We desire to congratulate Bro. Cleary on his new venture and wish him greatest success.

—Among recent visitors to *THE JOURNAL* office have been: C. Bayless, Bayless B. C., Dunbuken, Ia.; Langdon S. Thompson, Director of Drawing, Jersey City, N. J.; J. H. Smith, formerly of Sullivan & Crichton B. C., Atlanta, Ga.; C. T. Miller, N. J. B. C., Newark, N. J.; D. W. Hoff, Sup't. of Writing, Oak Park, Ill.; H. Coleman, Coleman B. C., Newark, N. J.; S. S. Packard, W. B. McCord and F. H. Ruscoe of New York City, and C. B. Hall, Spencerian B. C., Youkers, N. Y.

—The graduating class and a large party of students of the business and shorthand dept's of Augustana Coll., Rock Island, Ill., gave Prof. J. E. Gustus a jolly surprise recently at his home. They had music, recitations, toasts, refreshments and Mr. J. A. Huglin, on behalf of the visitors, presented Mr. Gustus with a fine silver water set. Miss Milklin and Mr. Holiday, two of the teachers who had joined the invaders, were also surprised by receiving, respectively, a silver inkstand and a silver calendar. The local papers report a most jolly occasion.

L. C. Sherry, penman Western Mo. B. C., Liberty, Mo., reports a very prosperous year for this, the first year of this school.

—N. C. Brewster, penman of the Elmira, N. Y., Shorthand and Com'l Coll., reports a prosperous year and large graduating class and in immense amount of engrossing and diploma work. He is kept very busy in the line of job pen work.

—From the *Daily Republic*, Decatur, Ill., we notice that Harold B. C. of that city has had the most successful year in its history, and that next year promises to be even

better. G. W. Brown is president and H. M. Owen prin. of this school.

—J. N. Woodington has disposed of the Du Bois, Pa., B. C. to G. W. Lenker, and intends to teach there elsewhere during the coming year.

—W. J. Ives has sold the Oskaloosa, Ia., B. C. to B. A. Wright of Ashmore, Ill., who will conduct the school to the future. Mr. Ives is at present located in Des Moines, Ia.

—Among the new schools which we have received notice of are the following: The Keokuk, Ia., B. C. has been recently opened by H. M. Little, formerly of Central B. C., Macomb, Ill. Mr. Little has disposed of the Macomb school and it will be conducted by other parties. J. W. Cook, formerly of the same school, has opened a new school on his own account in Danville, Va. P. T. McEvoy has purchased the Lockport, N. Y., Bus. Univ. This is a new school, having been started but a few months. G. W. Tarras has opened a business college in Pittsburg, Minn., and W. J. Wade of Philadelphia will be the principal teacher. Scudder's Coll. Inst., W. J. Scudder, president, Itasca, Texas.

The Sierra Normal College and Bus. Inst., with G. A. Coleman, prin. Fred. H. Vail, prin. of com'l dept. and penman, will close its doors the latter part of July and is not expected to reopen in September. Mr. Coleman will be principal of the new school at Duluth, Minn., and Mr. Vail will go to the latter school as prin. of the penmanship and com'l department, succeeding Geo. Elender.

Fresno, Cal. B. C. has been purchased from W. C. Ramsey of Stockton, Cal., by G. S. Ramsey and Wm. Ramsey of Albuquerque, N. M., who have changed the name to the Fresno B. C. and Nor. Sch. They have added the accounting, preparatory and normal departments.

—In the Afton, Ia., *Enterprise* we find an announcement of change of management of the Afton Normal School. The college trustees have engaged Miss Susie Stivers and C. F. Beutel to take charge of the institution for the coming year. H. H. Kellogg retiring. Mr. Beutel has been penman of the school for some time past.

—Rev. J. A. Murphy, prest. Christian Bros. College, Gibraltar, in sending in his subscription for two years, writes a most interesting letter.

—N. W. Harman, penman of the University School, 1323 Coliseum street, New Orleans, making it the com'l dept. of the latter institution.

—The Seattle, Wash., *Trade Register* of recent date has a portrait and sketch of F. R. McLaren, one of the proprietors of the Acme B. C. of that city. It says many complimentary things about Mr. McLaren and his school. This college is in a very flourishing condition.

—The Wilmington, Del., *Morning News* devotes two columns to a written report of Golden's Com'l Coll. of C. Hous. Roswell G. Horr and John Wana-maker were the speakers. A large class was graduated. The new catalogue issued by this school is most luxurious and is attractively printed and handsomely printed on enameled paper, contains scores of cuts (many of them from the pen of Penman W. H. Beacom), has an embossed cover and shows at a glance that Prin. Goldiey knows how to advertise as well as conduct a successful school.

## Hymenial.

—We are in receipt of a stylish engraved invitation to the marriage of Miss Rae M. Hill to Mr. Edgar M. Barber, Monday, July 1, at Burlington, Vt. Mr. Barber is a talented and cultured teacher in the Packard Business College, New York. *THE JOURNAL*, with its hundreds of friends in the profession throughout the country, extends to him its sincere congratulation on the happy event.

## Movements of the Teachers.

—W. M. Wagner is no longer penman of Eaton, Burnett and Dillingham B. C., Washington, D. C. He is at his home in Eagle Rock, Va. W. M. Balzer, a Diron Normalite, is to succeed P. V. Malm, as penman of the Minneapolis, Minn., Normal Coll. Mr. Malm will study next year. —C. McClure is back at his old post of penman of the School of Com., Harrisburg, Pa. E. J. Englund, who filled the place during Mr. McClure's absence, is at his home in Wayne, Kansas. —J. G. Perkins, lately of the com'l dept. of the West Nor. Coll., Lincoln, Neb., now has charge of the com'l dept. of the Lincoln Nor. U., succeeding H. E. Wilson, who has become connected with the Lincoln B. C. —C. S. Hammack is the summer penman of Orleans, Neb. Coll. —W. J. Trauer, lately of Canton B. C., Buffalo, is the new penman and teacher of shorthand of Wood's B. C., Scranton, Pa. —Miss Lowman of Springfield, O., is the new shorthand teacher in the River City B. C., Portsmouth, Ohio. —W. C. Bessie is penman and sec'y of Clark's B. C., Phila. —L. E. Stamm, Foster, Ia., has again taken charge of the shorthand dept. of the Iowa B. C., Des Moines, Ia. —C. C. French, Spirit Lake, Ia., and J. B. Knudson are managing Clark's B. C., Chester, Pa. —J. C. Roberts, late of Milwaukee, is in charge of Clark's B. C., Vineland, N. J. —M. Buzick, late of Oskaloosa, Ia., is now prin. of the Coll. of Com. Webster City, Ia. —G. A. Winans, for many years associate prin. of the Rockford, Ill., B. C., begins July 1 as teacher of shorthand with the B. & S. B. C., Chicago.

H. L. Seyler, prin. of the com'l dept. Amity Coll., College Springs, Ia., is to be penman and teacher of com'l branches in Drake Uni. B. C., Des Moines, Ia. —F. W. O'Malley of Lexington, Ky., has been elected to a responsible position in the Wilkes-Barre, Pa., B. C. —W. J. Martin, late prin. of the com'l dept. of Ellsworth Coll., Iowa Falls, Ia., will next year be at the head of a like dept. in Le Mars, Ia. —Thos. Condon of the Bellevue, Ont., B. C., will engage in Y. M. C. A. work next year. —C. A. Saffie, late of the Fort Scott, Kan., B. C., will have charge of the dept. of shorthand in the Kansas N. C., of the same city. —Miss G. Effieida Murry, Columbus, Pa., is the new teacher of shorthand of Chamberlain's Inst., Randolph, N. Y. —S. W. Lyon, New Concord, O., has been engaged as teacher of pen in the Columbia shorthand & B. C., Paterson, N. J. —F. Palmer of Arroyo, Pa., is keeping books for C. H. Smith Co., Ltd., of Sheffield, Pa. —O. A. B. Sparboe, late of Marshall, Mich., is located for the summer at Duluth, Minn. —A. W. A. Res is connected with the Columbus, Ga., B. C., and not the Jacksonville, Fla., school, as announced last month. —J. M. Richmond, a recent graduate of the Dixon Normal, is the new penman of the Corry, Pa., B. C. —Fred. Zilliox, late of King's B. C., has accepted the principalship of the Park Region Luther Coll., Fergus Falls, Minn. —R. F. Moore, of Hico, Texas, is the penman succeeding Mr. Zilliox at Duluth, Minn. —Mac'ormac, the well known com'l teacher, has just been elected prin. of the English dept. of the B. & S. B. C., Chicago. —Miss J. M. McElroy has been elected to fill the place of Clark's B. C., Bridgeton, N. J., is prin. of the Potstown school. —W. E. Gibbons, late penman Aydelotte's B. C., Oakland, Cal., has been elected Sup'r. of Writing of the Oakland public school. —Miss Nellie Billmann, Fenton, Mich., will be the new teacher of shorthand, Becker's B. C., Worcester, Mass. —H. C. Warden, formerly prin. of the Pueblo, Colo., B. C., is now at Kennedy, Ia.

## New Catalogues and School Journals.

—McPherson Coll., McPherson, Kan., has shown considerable enterprise in getting out a very handsome circular containing indentations, sketches and portraits of successful students. It is well printed on good paper, and the cover and several other designs are from the pen of that splendid penman, S. B. Fahnstocher. It is such advertising as this that carries conviction and brings students.

—A well written, printed and convincing booklet is the "What Shall I Do?" a friendly letter to young men and women, sent out by proprietor T. B. Stowell of the Providence, R. I., B. & S. Bus. Coll. Good advertising by a good man for a good school.

—The Marion, Ind., Nor. Coll., of which A. Jones is prest' and Frank Laughner penman, is sending out some attractive advertising. Purchasers of lots in the college address are given free scholarships.

—The new catalogue of the Freeport, Ill., Coll. of Com. is a well printed document. A collegiate commercial course, leading to the degree Bachelor of Commerce, including high school, commercial and shorthand branches, has been lately added. The school was incorporated in April last. J. J. Nagle is prin. and Clayton B. Walkey, penman.

—Other catalogues received: Arcadia, La., Male and Female Coll.; Columbia Shorthand and B. C., Paterson, N. J.; Pawtucket, R. I., B. C.; Smith's B. C., Warren, Pa.; Shaw B. C., Portland, Me.; Salmokina, Pa., B. C.

—School literature has been received from School of Com., Harrisburg, Pa.; Chamberlain C. C., Lincoln, Neb.

—Attractive college journals have come from the following schools: Ohio B. C., Mansfield, O.; Columbus, Ind., B. C.; Los Angeles, Cal., B. C.; Lincoln, Neb., B. C.; Portland, Ore., B. C.; Detroit, Mich., B. C.; Buena Vista Coll., Storm Lake, Ia.

## Notice.

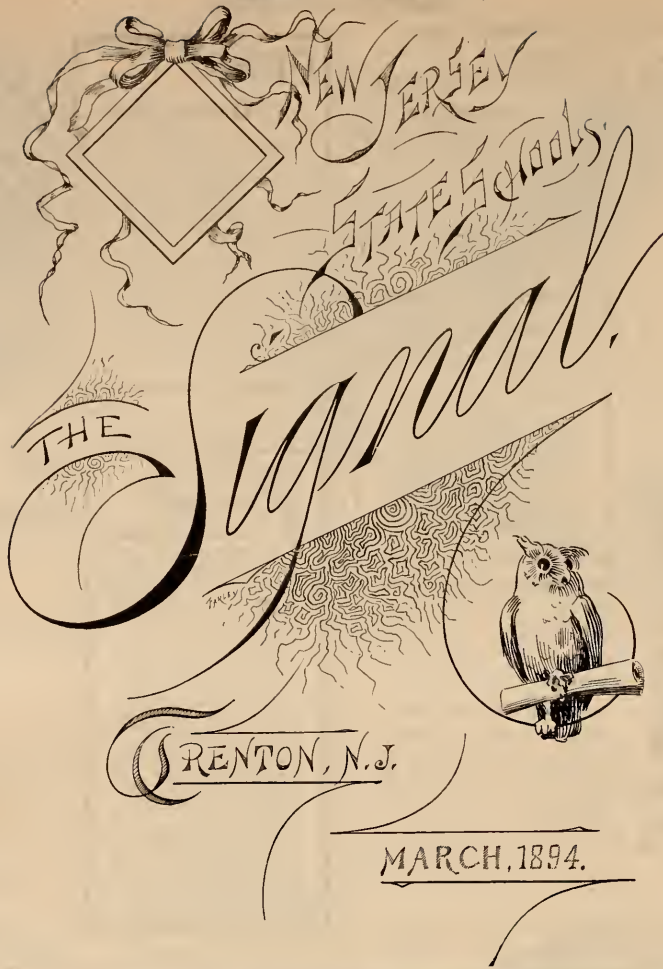
All members (new and old) of the Western Penmen's Association are respectfully requested to send their names and present addresses to me before August 1.

Don't delay, but send postal at once.

C. A. FAUST,  
'Chairman Executive Committee,'  
45 E. Randolph street, Chicago, Ill.

I hope next year to have all grammar teachers take *THE JOURNAL*. We have it now in each building, and all the teachers and it is very helpful. I will do what I can for you. O. W. NOTTINGHAM, Sup'r Writing, Coldwater, Mich.

I am glad to introduce *THE JOURNAL* in my work, and honestly believe it to be the best paper of its kind.  
J. W. McCAULIN,  
Penman Met. Bus. Coll., Chicago, Ill.



DESIGN FOR SCHOOL JOURNAL COVER, BY D. H. FARLEY, TRENTON, N. J.



BY I. W. LAMPMAN, OMAHA, NEB., COM'L COLLEGE.



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A famous school, a beautiful city, Summer School. A delightful season. Special work for school teachers. Business or other kind. The attention of ambitious young people respectfully solicited. New circulars ready. Postal card suffices. Rochester, N. Y. (Mention this paper.)

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POINTS

Are necessary to keep in mind in advertising. 1. Prepare a good "ad," say exactly what should be said in clear, strong, forcible English. Use good style of display—but don't use any more space than is necessary. 2. Decide on the time, place and class of people you wish to reach. 3. Select the right kind of mediums to reach those people. If you know how to do this (and have time) you don't need me. If you haven't tried and don't want to run the risk of losing time and money experimenting, I can help you. Write catalogues, circulars, booklets, newspaper ads, etc.

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(Postage Paid.)

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- No. 1. Extra Fine, Double Elastic, for fine writing, hairbrushing, etc.  
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These pens have been on the market for years and are used by thousands of fine writers. We have two hundred gross left, and to close them out in a hurry we are going out of the pen business have made a price of 70 cents a gross.

Send cash (money order, postal note, or i. c. and 2c stamps) with order; no accounts opened—we are closing out accounts as well as pens.

These pens have always sold at \$1 a gross. Don't send for samples or ask questions—price is too low to pay postage on answers. Just send the orders and the cash. No less than a gross sold, same price per gross in larger quantities. Address

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PENHOLDER

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Simple  
Cheap  
Effective

Price 15 cents. Sample half-dozen to penmen by mail for 50 cents. Address

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Card Writer and Engraver,  
Eagle Rock, Va.

1 doz. cards, 50c; 3 doz., 80c. Page of capitals and signatures, 25c. Illustrations engraved for \$2.50 to \$10. Ten writing lessons by mail, \$2.50. 9-1

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Fraternally,

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NEW YORK, AUGUST, 1895.

VOLUME 19. NUMBER 8.



BY BRUCE MCRAE, JOURNAL OFFICE.

THIS IS THE TENTH IN THE FRIGES OF FRONT-PAGE DESIGNS BY MEMBERS OF OUR  
ART STAFF WHICH BEGAN IN OUR NOVEMBER ISSUE. THOSE PREVIOUSLY REPRE-  
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THE EFFECTS OF WHOLE-ARM  
MOVEMENT.THREE DRAWINGS BY E. HERRINGTON, A 14  
YEAR OLD PUPIL OF J. O. WISE, AKRON, O.NO. 1.—JOHNNIE'S FATHER (A BELIEVER IN WHOLE ARM)  
WHEN HE LEARNS THAT JOHNNIE HAS PLAYED "HOCKY"  
AT SCHOOL TO GO "IN SWIMMING."DIXON'S  
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PENCILS.A pencil with a smooth, tough, uniform lead  
will greatly aid a good and free style of pen-  
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PENNMAN'S ART JOURNAL, and send 16 cents for  
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Jos. Dixon Crucible Co., Jersey City, N. J.

Current Press Comments on  
Vertical Writing.This cranky craze has not the merit of a  
"fad," for a fad is, at least, the labored expres-  
sion of an educational idea, new or old, based  
on an educational principle, but no new or ne-  
glected principle of writing can be developed  
by the vertical writing craze. Who cares, or  
who has cared for years, whether Johnny  
writes a vertical hand, or at an angle of 40 or  
50 degrees? Teach Johnny to write a neat and  
legible hand by teaching Johnny to write.  
Penmanship is primarily an art, based on  
scientific principles, of course, but *slant* is not  
one of them.It is a shame that many children are to be  
set back more in penmanship during this school

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a delightful season. Special work for school  
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ester, N. Y. (Mention this paper.)**Wanted—Penmen** The Rochester  
University is constantly in receipt of applications  
for more commercial teachers who are penmen  
than it can supply. Teachers of penmanship will  
do well to investigate. Special circular sent  
upon request. Address ROCHESTER BUSINESS  
UNIVERSITY, Rochester, N. Y.

NO. 2.—"JOHNNIE"—"RIGHT IN THE SWIM."

year than they can be advanced in five years  
to come. It seems probable that many who  
have now a fair individual style, acquired  
either naturally or by training, will lose this  
choicest art of good writing because a few who  
are in command have "gone daft."—*School  
Education*.In substituting vertical for oblique hand-  
writing in the public schools, the Board of  
Education has shown common sense, provided  
instruction in the new style shall be so efficient  
as to make it successful.The high-priced and low-brained young  
ladies' boarding schools would be discredited  
among themselves if any of their graduates  
wrote more legibly than Horace Greeley.  
But Horace's cramp was due to habitual haste  
inspired by excessive industry and a surplus  
of ideas. The young ladies' cramp is due to  
misdirected training and poverty of ideas.It makes little difference at what angle, if  
there be an angle, a child writes, provided he  
writes clearly.—*Chicago Herald*.Comparative Frequency in the Use  
of Capital Letters.It is necessary for the purpose of in-  
dexing or any similar work to know how  
much space to leave for a certain capital  
letter. Very few people have any definite  
information at hand to help them in  
reaching a decision, and no doubt various  
parts of the country differ in regard to  
the frequency with which certain letters  
occur.In order to start the ball rolling a cor-  
respondent, who is well known as an  
author and promoter of penmanship  
work, sends THE JOURNAL the following  
table compiled from a New York direc-  
tory, and requests that we invite those so  
inclined to forward similar tables from  
other cities. X was made the unit in this  
case, but in some cities there might be no  
names beginning with X, so some other  
letter might have to be substituted.Here is the list: X,  $\frac{1}{16}$ ; Y,  $\frac{9}{16}$ ; S,  $\frac{9}{16}$ ; I,  
11; U, 11; Z, 15; V, 37; J, 54; N, 56;  
O, 59; E, 60; A, 76; T, 81; P, 105; F,  
144; L, 151; G, 156; K, 158; R, 159; D,  
160; W, 187; C, 218; H, 248; B, 298; L  
336; M, 340.The comparative occurrence of the  
small or "lower case" letters, in English  
fiction or history, is as follows: z, 1; j, k,  
q, x, 3; b, v, 7; g, p, w, y, 10; c, f, u, m,  
13; d, i, 20; h, r, 30; a, i, n, o, s, 40; t,  
43; e, 60; total, 532. These ratios will  
be changed little in newspaper work.

## A Rare Penmanship Work.

Richard Hansley of this city has in  
his possession a rare book of antiquity.  
It contains the original specimens of pen-  
manship, drawing and scroll work of  
three of the finest penmen of England  
between the years of 1625 and 1650,  
namely Theo. Oliffe, D. R. Gething  
and Edward Cocker. This compilation  
has been in the possession of Mr. Hans-  
ley's family for over sixty years. The  
writing is all upon parchment paper, and  
was evidently written with a quill pen in  
India ink. By passing the hand over the  
page the ink may be plainly felt. The  
specimens are marvels of rare beauty, and  
it would be a very difficult thing to im-  
prove upon them. The scroll work and  
drawing are perfect. We have not seenanything in modern times that would ex-  
cel this work. The book contains about  
100 pages and must be of considerable  
value. Many beautiful designs could be  
taken from it for use to-day. One would  
think by examining this work that there  
were penmen in those days as well as to-  
day.—*Ashtabula Standard*.

## Vertical Handwriting.

Telegraph Operators Are to be Thanked  
for its Introduction.If the vertical handwriting which is  
being taught in our public schools pre-  
vails, and becomes the ordinary hand-  
writing, the people who enjoy its advan-  
tages will have in large measure the  
telegraphers to thank for it. They have  
been the pioneers of vertical writing. For  
the last twenty years almost every tele-  
graph operator in the country has written  
a round, vertical hand, plainer than any  
other sort of handwriting known, with  
round fat loops for the letters which dropNO. 3.—JOHNNIE—AFTER BEING DISCOVERED BY HIS FATHER  
AND "AFTER THE BAWL IS OVER."below the line, and simple capitals. This  
telegraphers' writing has much in com-  
mon with the English "Civil Service  
handwriting," which may have preceded  
it; but the Civil Service hand is less  
often vertical and has certain points of  
difference. Men's handwriting tends in  
a general way to conform to the fashion  
of Roman print prevalent at any time;  
and, as the most ordinary print letter now-  
adays is of a round or Scotch face, it is  
not strange on the whole that the tend-  
ency in handwriting is toward a round  
letter. Women's chirography is more  
capricious in its fashions, though it has  
inclined pretty steadily now for several  
years toward angular Britishism.—*Boston  
Transcript*.

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WILL DRAW TEARS FROM THE EYES OF YOUR GRANDFATHER BECAUSE "IT RE-  
MINDS ME SO MUCH OF WHAT I USED TO SEE WHEN A BOY"?—THE FINE OLD,  
BEAUTIFUL OLD, MELLOW OLD—BUT ALWAYS OLD—OLD-OLD-OLD DESIGNS THAT PEOP-  
PLE HAVE BEEN USING MORE OR LESS IN COMMON FOR A GENERATION?WILL IT NOT ATTRACT MORE ATTENTION, BRING YOU MORE BUSINESS AND BETTER RESULTS TO USE SOMETHING  
APART FROM THE OLD STEREOTYPED FORM; SOMETHING DISTINCTIVE AND PERSONAL; SOMETHING WITH THE YEAR 1905  
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It may be as dignified, as classic, as conservative as you like. It should be fresh, original, distinctive. The  
point is not to remind people of something else they have seen from other businesses, but to give them some-  
thing that will stand for Your business and yours alone, and drive home the conviction that modern thinking  
and modern methods are based on it.TELL US HOW MUCH YOU WOULD CARE TO SPEND. WE WILL SHOW YOU HOW  
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O. T. AMES, Editor-in-Chief.  
W. J. KINSLEY, Managing Editor.

NEW YORK, AUGUST, 1895.

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## LESSONS IN RAPID BUSINESS WRITING.

BY L. M. THORNBURG, EVANSVILLE, IND.

No. 8.

Don't Skip the Hard Words and Letters.

63.—With the majority of pupils, even among fairly good writers, a noticeable weakness may be seen in *R, k, P* and *q*, resulting from a tendency to avoid the difficult, or perhaps from a lack of knowledge as to the best means of improving these difficult letters.

You must not rely entirely upon practice for improvement, for that alone may lead you to skill in making the worst of forms. Continuous travel, slow or fast, on the wrong road, places one further from the desired destination. Old forms and habits cling to us with wonderful tenacity, and it requires a well-set purpose, backed by resolute will power, to free ourselves from them. I imagine that a number of you are guilty of slipping over the little difficult places in letters, as some easy-going people skip over hard words in reading, by naming them "blank" or

the letter a bulky appearance, at the same time weakening it for speed.

70.—After these points have been well stored in the mind, and the muscles act freely on the exaggerated parts, and not until then, let your best efforts loose on Nos. 35, 36 and 37. The word *Pippin*

not move faster if your *life* depended upon it? Well, the life of your letters depends upon a greater speed. Grow speed ability in the field of exercises. See December and January lessons.

Fred F.—Do not begin Mr. Zaner's lessons until your business writing is better. Your shades are slow and

should be written with both small and capital letters.

No Shaded Writing.—The Writing in the Shade.

71.—Time could be very profitably spent by taking this lesson and others to the shade of an apple tree and there experiment with your "mental pen" an hour at a time. The farmer with his cradle, in years gone by, gained time and strength and reaped an abundant harvest with ease and satisfaction by whetting his blade to a keen edge while "resting" in the shade.

muddy, and your fingers tremble at such a task. See paragraph 4.

Joe, J. C., Will D., Alla, Jas., Jr., and Erma.—You are skimming these lessons and getting no cream. Far away as some of you are, I yet hope to "reach" and "touch" you.

Jessie P.—Study yourself, and most of all note well, Wherein kind Nature invites you to excel."

Andrew.—Please do not practice with left elbow off of table just because some one who is not giving these lessons said so. Your writing indicates that something besides your arm is a little "off."

H. W. K.—Improvement great. Safe on *u, n* and *a*. A little off on figures. Look up details. You will make your mark.

W. T. J. and W. J. E.—More practice such as you sent, only at a higher rate of speed. Weak on *V* and *T* turn at base. Enliven your arm and quicken thought.

E. L. R., Chebeque Island.—Very irregular in spacing. Do not lift pen on *M*. Loops too narrow. Begin *E* with dot.

S. MCP., Orillia, Ont.—Your writing is entirely too large. Make letters small as a mustard seed. See plate 3. Also January lesson. *n* is weak. You have done much writing, therefore *much* intelligent practice now.

R. T. D., Lind, Wn.—See June. Plate 1 is best for preparing the arm for speed. Raise every exercise to your highest speed and send to me. You have an excellent hand for a telegrapher.

Mr. M. H., Fla.—It is too bad that you have taught form only. Your four pupils would soon be good business writers if given a chance on December and January lessons. Stop finger shade, change style of capitals and quicken action.

D. G. E., Nelson, B. C.—Movement wild and reckless. Learn to "make haste slowly." Stay with first and second lessons. You are full of life. Such pupils become my best writers.

L. H., Estherville, Iowa.—Improvement remarkable. "Pony" and "shaft" fine. End of *C* and *E* should point upward. Your speed is seven strokes per second. My eye is on you.

Chas. C. C.—I know I am slow, what shall I do? A. You must make exercises faster, walk faster, talk faster and, if possible, sleep a little faster. Do as I tell you and don't be backward now.

THORNBURG.

## Origin of Envelopes.

The institution of payment for the carriage of letters and envelopes dates, as far as can be ascertained, from the reign of Louis XIV, at which time Sieur de Valfyer organized a service of private post

guessing at the pronunciation and meaning. Such indifferent habits cheat both writer and reader, and should not be allowed to grow

64.—If your practice has been such as to enable you to do the foregoing lessons reasonably well, free your mind from poor conceptions and exaggerate, regardless of appearance, the size, slant or length of some parts of the letters, as illustrated in cut 34. I can see no reason why you cannot soon have these letters on a level with any of the others.

65.—Illustration 1 contains much. Note well the position of every line; 2 and 3 show extremes in location and shape of oval to which pupils are liable to run. Force a change at once, as indicated by dotted lines. The count for *R* is "one, two, three," pausing at angles during the building process, then

increase speed gradually. See that last two lines do not form a round turn.

The "Neck-Tie" Part of *R* and *K*.

66.—Since the *R* and last part of *k* differ only in size, the illustrations and instruction for one may be used for the other. With your first stroke at the "neck-tie" part of *k* in 4, lay it low to the right and keep it there. Don't fail to experiment with 5, 6 and 7. In 8, see what a very slight change in *h* is necessary for the *k*. As small as this little projection is, nine pupils in ten will make the last part of *k* from half to two-thirds the height of letter.

67.—The faulty beginning and ending in 9 may be remedied by faithful practice on 10; gradually let the letter drop back to the right, but always be sure to cross the stem and end with dot on line.

68.—No. 11 will prove to be just the thing for which you have long been looking. The first two lines should be close together, as in *h*, and the top well up above the oval part.

69.—The general tendency to bunch the upper parts of *p* and lengthen the lower, as in 12, should be avoided. The wide opening at base in 13 gives

72.—For review in connection with this lesson, practice figures small, neat and quick. Reread June lesson by following paragraph 51 with 55, 56 and 57.

Best Time for Practice.

73.—The best time for practice during the warm weather is before and after sun. Set your alarm clock to ring you up at 4 a.m. You will find this one of the best ways of getting up—(in the world).

I am delighted with the improvement that scores of you have made.

Send in Your Practice Sheets.

74.—Let every one make it a point to send in some practice every month. Rest assured that interest manifested in this way is appreciated, and it enables

us to keep in closer touch with each other—an essential thing.

Criticism and Review.

W. H. S., E. M. H., F. S. H., Joe E., C. A. T., Jessie, Elsie and Clara.—Marked improvement. Increase speed on figures and words. Your heads are level and your hearts are fired. Thank you for the good responses.

E. M. McC.—For sweaty hand, powder it with corn-

starch occasionally. Spend more time with small exercises and figures.

Jasper and Carl.—Can't find enough time for practice? Boys of your age (18) generally manage to spend several hours every week with your best girls. Just fall in love with penmanship and the question of time will not worry you so much.

Geo. M., Otto, Anna and Others.—Cannot at my best write more than four strokes per second. A. Could you

and placed his letter boxes at the street corners. The envelopes for these letters were bought at special offices. In the Egerton collection of manuscripts at the British Museum there is an envelope resembling our present one, which holds a letter from Mme. de Pompadour to the Duchesse d'Arquillon dated 1760. There is also exhibited an envelope of coarse paper, opening at both ends, addressed by Frederick the Great to an English general in his service. It is dated Potsdam, July 28, 1776.—Western Stationer.

Along, lank boy hiding pippin' apples



## LESSONS IN PROFESSIONAL WRITING.

BY C. P. ZANER, COLUMBUS, O.  
No. 7.

[START WORD MADE IN JOURNAL OFFICE.]  
Change of Position Beneficial at Times.



capitals A, N, M, S, L and G are usually quite difficult. Many fail on the letters even after having secured a good stem. To overcome this seeming difficulty all you need to do is, to change your position. The forearm maybe held nearly at right angles to the line on which you write in making the stem, but in making the second part of A, N or M the elbow should be shoved to the right, or the paper twisted slightly to the left at the top, so as to allow the free use of the hinge action. If you will once form the habit of using this hinge or pivot-like action of the elbow, you will enjoy these letters. Pupils have been taught to keep the forearm parallel with the sides of the paper and to drive the arm in and out the sleeve at the elbow in producing these forms, and as a consequence they usually failed and have therefore used the other styles of letters.

*Elbow May Be Allowed to Slip—If Arm Binds.*

In finishing the style of M in Miller the elbow may be allowed to slip slightly if it seems to bind or cramp in the sleeve near the elbow. Don't be scared if some one should "yell" whole-arm movement. Just so you produce the form, it matters little whether you raise or rest the elbow. So far as capitals are concerned, I believe the whole-arm movement as good as any for ornamental writing. But I do not consider it good for small letters. That is, where the whole arm is used in producing capitals there is a tendency to use too much finger action in the small letters. For experience has proven that where the arm rests at the elbow for all the letters, the small letter practice has a tendency to systematize the capitals, and the capital practice has a tendency to make the small forms more free and graceful.

*Curve Stem in L and S.*

If you will curve the stem part of S and L well, you will not have very much serious trouble. I like to raise the pen in the L the same as though I were going to make but an S. This, it seems to me, is much easier and surer. And sureness is one of the essentials of professionalism.

*The Second Plate.*

The forms on this second plate are nothing other than modified stems; the shade being the same. The large initial oval should be about horizontal. It should never be higher at the left end than at the right. The arm must roll freely near the elbow in starting this form, but the paper and pen must be

ples. Vigorous drill is the key to mastery. A few attempts will profit but little. Such fiftful practice is a mere aggravation—enough, perhaps, to discourage. Therefore, unless you are willing to work hard, faithfully and long you need not expect to become much of a penman. For it takes time to learn to write a thoroughly professional hand. In fact, you must grow into it—in part, at least. And while you are growing and training it will help things along financially, healthfully and morally if you will do away with smoking, drinking tea and coffee and irregular eating and sleeping.

Some years ago I ceased such of these habits as I had contracted, for fear that they might influence my work, and I am glad of it. I knew that they could (and quite likely would) influence my work in

BY C. P. ZANER, ILLUSTRATING ACCOMPANYING LESSON.

*Criticism Column.*

E. L. H., Me.—You shade too low in the Q. This is a very common fault. And you do not shade low enough in the J's. Too many angles in your small letters—motion too direct, positive (spasmotic),—not rolling enough. Your work is fine in many respects; make it so in all.

W. B. C., Tenn.—Your small letters, especially your loops, are somewhat below your capitals in quality. You are evidently making them a trifle slowly and using the fingers too much. Now see if you cannot overcome these defects before they become chronic. Otherwise your work is fine.

T. R., Jr., Ky.—You have not mastered the underlying principles of good penmanship—the exercises. I see no reason why you cannot learn to write elegantly. The length of time you have practiced amounts to but little—it is *how* rather than *how long*, that counts. You have never studied the small letters as carefully as you should.

D. H. S., Pa.—You can become a fine penman by proper practice. The principal fault with your writing is that it is angular, but it is not bad.

H. E. R., N. J.—Your writing is a trifle large and sprawling. Loops are too long and narrow.

E. H. C., P.—Your J's are as good as the other letters. You have never mastered the basic principles of good penmanship—the elements, principles and exercises, and the simpler movements. Your forms reveal an uncertain action. Occasionally you strike a good form, but more frequently a bad one. Study form closely and practice the exercises and elements and principles carefully. In other words, review the first, second and third lesson thoroughly, and by that time you will see the necessity of reviewing all. Do not infer from this that your writing is without merit—it is good. You have a delicate, smooth stroke, but too rapid for accurate small letters.

P. H. H., Ill.—You should never send work for criticism on such poor paper. I cannot do justice to yourself or work. If you ever wish to become a leading penman (and you can) you must be more particular. Your H and F are the poorest, but they are not bad—that is, I see no bad tendency in your work.

O. B. H., Ia.—If you will tame your movement you will be all right. But so long as you keep the forearm at right angles to the line on which you write you will find the movement difficult to manage. You use the fingers too much in the loops.

—The superabundance of energy bottled up in G. Bixler, Wooster, O., has to be utilized in some way, and since he is doing only about a dozen different things at present, he felt that he wasn't busy, so he has started the publication of another paper—*Whisperer*. It is a bright fourteen-page paper and contains much besides penmanship.

Mr John Pfister No 59 Evansville Oct 24<sup>th</sup> 1  
This shows my best writing at the time  
of entering the Spencerian Business College  
A B C D E F G H I J K L  
O P Q R S T U V W X Y Z  
Business movement for business pen  
Improvement made while in the  
business course six months Pfister

STUDENT'S SPECIMEN, BY JOHN PFISTER, SHOWING IMPROVEMENT MADE IN SIX MONTHS.  
ACCOMPANYING MR. THORNBURGH'S LESSON.

adjusted so as to produce smooth shades. If you find the shade rough on the under side it will be because of a poor position or an improperly adjusted holder.

*Habits That Affect Writing.*

If, in your practice from these lessons, your work seems weak, nervous, stiff or irregular, the best thing to do is to go back to exercises and to principles.

such a way that it would be difficult to attribute a little nervousness or irregularity to these stimulants; therefore, to be sure about it, I quit using them. I would recommend the same to you. After a dozen years of desk work, by keeping proper hours and eating wholesome food, I find my health much better than when I began. Is this not well worth considering?

# MODERN PEN LETTERING.

BY J. F. BRILEY, JOURNAL OFFICE.

No. 10.

Initials Continued.



**R**OSS BOARD and tinted paper can be used to advantage in making initials. Ross board—of which there are a dozen or more different surfaces—stipple, line, checked, etc., can be bought of any dealer in artists' materials. The kind most commonly used is the line surface represented here in letter U. The high lights are produced by scratching with a knife, while the design is sketched right on the surface with pen and ink.

The tinted paper is simply a printed tint of various designs to serve as a background on which to make your drawing.

In the copy for this lesson the tinted paper is brought into use in the letters G, H, I, J, K, L, M and O. H is first outlined on the tint, then cut out with a sharp knife and pasted on white card-board, making the letter appear white. The border is then ruled on and the four corner tips put on with a pen. J is treated in a similar manner. The center tip in K is made by hand, while the border is made up of tinted paper, cut into strips and pasted on.

D, N, U and V are made on Ross board. In the letter U we have a typical Western farm scene. First make the high lights by scratching with a knife, then with a fine pen sketch in the old barn, trees, fence, etc.

A, B, C, E, P, Q, R, S, T, W and Y are all hand work—no process paper being used. The electric light was made for a tail piece, but can be used for an initial O.

Several practice specimens of last lesson have been received. Mr. H. G. Burtner of Allegheny, Pa., carries off the honors of sending the best lot and Mr. G. L. Funnell of Albany, N. Y., the second best. They are good enough to be printed and THE JOURNAL will take an early opportunity to do so. Several batches of good work from other sources have reached us, but the ink used was too pale for engraving. Remember to always use good BLACK INK.

## PEN POINTS.

BY YELSNIK.

A had spell of writing—"righten."

A "designing" man—the artist penman.

The vertical writer, like the elevator boy, may be said to have a life of ups and downs.

James Ink and Susan Penn were married out West recently. I suppose that Ink is now a Pen (n) holder.

A teacher (out of a job, of course) wrote me recently that he could teach "boath plane and ornamental penmanship and comen english." Whew! "Plane" penmanship must be "smooth" and on the "dead level," I suppose. As for "comen english," his letter was a very common specimen. And yet this same young man was lamenting because his letters of application did not receive attention from school proprietors.

Did you ever visit a business school that (in its advertisements) "covered seventeen acres of floor space, employed fifty teachers and enrolled 5,000 students annually," and where "visitors are always welcome," where the proprietor detained you at the office with funny stories and never offered to show you the students, teachers or floor space?

## PROF. DE BEAR IN AMERICA.

Surprised at the Excellence of Our Schools for Business Training.

Bernard De Bear, principal of the Metropolitan School of Shorthand in London, is in New York, after making a tour of Brooklyn, Philadelphia, Washington, St. Louis, Chicago, Detroit, Cleveland, Boston and Albany. The Metropolitan School of Shorthand is conducted by Sir Isaac Pitman, the father of stenography, who was lately knighted by Queen Victoria, at the instance of Lord Rosebery.

Mr. De Bear came to this country to study the methods



BY J. F. BRILEY, ACCOMPANYING HIS LESSON IN LETTERING.

of the business colleges of the United States and to learn from them just where he can improve the course of study in his own school, which is the largest of the kind in the world, having 1,500 students in its various branches. He did not come to found a school, and he told a World-reporter who called on him yesterday that he had been everywhere received with the utmost courtesy, and, save in one instance, the information he sought was gladly given to him.

"I find, after careful study," said Mr. De Bear, "that we Englishmen are a long way behind you in training young men to go into business, both in the method of training and in the text-books employed. The completeness of your system almost staggered me, but I shall certainly attempt to introduce some of your methods into the Pitman School. Why I actually saw quite a little street of business houses and banks in some of your colleges and the students were really transacting business. The system is perfect. But I think we are as much ahead of you in our methods of teaching shorthand writing."

Mr. De Bear is certainly qualified to speak of shorthand writing. He is vice-president of the National Society of Shorthand Teachers of England, and one of the Council of the National Stenographers' Society. Using the Pitman method, he accurately took 300 words a minute before the London Phonetic Society in 1899, during a ten minutes' test. He has since taken 350 words a minute, or more than four a second. Since that, other men have attained that speed.

"In our school," he said, "every student who would do dictating and reporting work goes up to 150 words a minute, while for taking correspondence 120 words a minute is considered fast enough. Here you are satisfied with 90 to 100 words. It must be that your business men give only the details of their letters to their clerks, who fill them out afterward."

Mr. De Bear said some of the English stenographers were so expert that their notes are perfectly legible to others who use the same system. He also said that he would welcome an international contest at shorthand writing between England and America.—New York World.

## ALL LIKE "THE JOURNAL."

Words of Praise on All Sides.

The January number of THE JOURNAL was a very pleasant surprise, as I was not aware of its approaching birthday, nor was I aware that a paper already ideal could be improved. It is now certainly complete, and its various subjects so ably treated should place it in the hands of every teacher and student of these departments of art. I believe I have only missed being a subscriber two years since its establishment, and one year was the first when I

had not heard of its existence, and the other was some years later when I endeavored to do without it. The latter experiment was one I shall not repeat. I consider it a necessary part of my yearly expense account.

E. L. WILEY, Penman Mountain City B. C. Chattanooga, Tenn.

I congratulate you on the birthday number. It is just a little better than any preceding ones, which is saying a good deal. May you continue to prosper and do good. Thornburgh's lessons are fine. A mechanic here, a member of our right school, in commenting on the first number of THE JOURNAL he received, said the one lesson of Thornburgh's was worth more to him than the price of a year's subscription.

W. H. BEACON, Penman, Wilmington, Del., Com'l College.

I have taken THE JOURNAL since it was first published, and when I compare the last number with the first I am astonished at the truly wonderful improvement. It has been getting better as the years go by. It seems to me you have just reached the limit at last, as I cannot see how it could be better.

G. A. SWAYZE, Kington, Ont., Bus. College.

## Mr. Regan Visits the Zanerian.

COLUMBUS, OHIO, June 18, 1895.

Editors ART JOURNAL:

DEAR SIRS: I had the pleasure of visiting the Zanerian Art College yesterday. This is but one of the many institutions of a similar nature which are scattered throughout this broad land, but the superior quality of the work which is being turned out within its walls entitles it to more than ordinary mention. A large class of students are taking the regular courses and the class of work they are able to do is indeed astonishing.

Mr. Doner, a Zanerian graduate, not quite twenty years of age, can write a page that would reflect credit upon any of the older penmen. In short, the work and methods of the instructors are as near perfect as it is possible to attain in general pen work. Very truly,

J. P. REGAN.

One Man's Gains.

"That man began life with absolutely nothing," said one Pittsburgher to another, impressively, as he indicated a passing individual.

"Indeed! How much is he worth at the present time?"

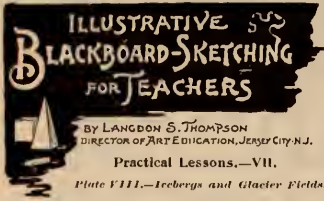
"Fully a thousand times as much."—Pittsburgh Chronicle-Telegraph.



# Penmanship and Drawing For Public and Graded Schools.

## MR. NEWLAND'S LESSONS.

Mr. Newland's lessons in vertical writing will be resumed in the September JOURNAL. In the mean time it would be well for those who are following these articles to go back to the January number and carefully review them.



Large masses or islands of floating ice are usually called icebergs. Many icebergs are formed as glaciers in narrow gorges or valleys on the land and thrust down from the higher regions into the deep waters of the sea, where large fragments are broken off and float away in the form of islands of ice. They are sometimes seen in great numbers together and of all heights up to three hundred feet. They are of all imaginable forms; sometimes spreading out into sheets, covering hundreds of square miles, and rising but a few feet above the water. At other times they look like "mountains of ice, rugged and picturesque, with peaks jutting high into the air, and strange forms in the glittering hard blue ice, which one easily converts into imaginary castles and grotesque designs."

Many icebergs are produced on the west side of Greenland:

"There winter, arm'd with terrors here unknown,  
Sits absolute on his unshaken throne;  
Piles up his stores amid the frozen waste,  
And bids the mountains he has built, stand fast;  
Beckons the legions of his storms away  
From happier scenes, to make this land a prey;  
Proclaims the soil a conquest he has won,  
And scorns to share it with the distant sun."

—Copeley.

Figs. 1, 2 and 3 represent various forms of icebergs. In Fig. 2 there is an attempt to show that portion of the ice below the surface of the water as well as that part above it. The weight of the ice below the surface of the water is known to be at least nine times as great as the visible portion; hence only a small part of an iceberg is visible above the water. Fig. 4 represents a rugged point of Muir Glacier, in Alaska. This glacier is one of the most magnificent in Alaska and empties into the sea many thousands of tons of ice every minute. "At times, the discharge is so terrific that there is a constant succession of booms and echoes, and one could almost imagine that a fierce battle between large corps of well-equipped artillery was going on in the immediate vicinity." Fig. 5 shows an ice pack, of the same glacier. Muir Glacier is near Glacier Bay and only a short distance from Sitka. Its mass of ice is probably one thousand feet deep, and is greater than all the glaciers of the European Alps put together.

## LESSONS IN WRITING FOR UNGRADED SCHOOLS.

BY F. M. WALLACE, SHENANDOAH, IOWA.

No. 6.

[INITIAL MADE IN JOURNAL OFFICE.]

Loops.



VALS should be drilled on from four to six minutes preceding the regular work each day, keeping in mind the instructions in previous issues of this paper.

Monday.

After the movement practice take up No. 55. This is the key that unlocks the difficulties attending loop letters which extend below the base line. It should be made to extend three-fourths of the distance from the base

line to the ruled line above it, and should reach one-half the distance from the base line to the ruled line below it. The crossing above the ruled line should be the same height above the base line as the short letters; the second upward stroke crosses the down stroke on the base line. The downward strokes are straight lines, on the main slant. Practice this exercise much, observing the points named. Count for each downward stroke. Use combined forearm and finger movements.

No. 56. This letter is the same length as the exercise given in No. 55, both above and below the base line, and the crossing above the line is in the same place. Close the letter with a dot on the line. Use the same movement as in No. 55, count "one" for the long stroke, "two" for the dot, for each letter.

No. 57. Practice these words, and others, giving prominence to the *f*. Give special attention to turns and angles. Close the *f* at the ruled line. Keep downward strokes straight on the main slant.

Tuesday.

Give an extended drill on No. 55. Drill on the ovals first.

No. 58. Give this careful notice. The exercise extends above the line as high as the one-space letters,

and as far below the line as small *f*. Make the crossing on the line, and form an angle at the top of the letter. Keep the loop narrow. Observe the slant. Count "one" for each downward stroke.

Make the dots over the letter after finishing a line. The dot requires much careful practice.

No. 59. Practice faithfully, working on loops, turns and angles.

Wednesday.

Practice the ovals, and then work on No. 55.

No. 60. Count "one," "two," for each letter. Do not take the pen off the paper until at least three letters in a group have been made. Try six of them without stopping, or lifting the pen. Close the letter at the top, which is as far above the line as the one-space letter; downward stroke straight; keep the loops narrow, and cross on the line.

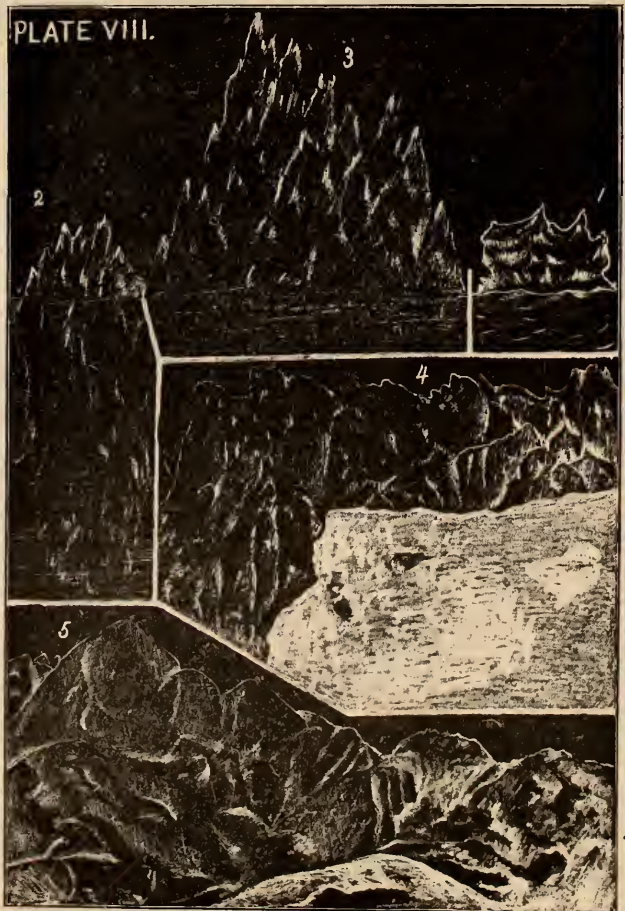
No. 61. Write with care. Do not make the *g* too long—but two spaces below the line. Keep prominent in the *n*'s.

Make the *g* a prominent feature.

Thursday.

Work on the ovals, then on No. 55.

No. 62. Count "one," "two" for each letter. Make the loops narrow, and have the letter one space



BY LANGDON S. THOMPSON, ACCOMPANYING HIS LESSON IN BLACKBOARD DRAWING FOR PUBLIC SCHOOLS.

above, and two spaces below the line. Turn the paper half-way around, when your exercise should be converted into the small *h*; drill, if the *y*'s are correctly made.

No. 63. Practice similar to No. 61.

Friday.

Drill on movements as in yesterday's lesson.

No. 64. This is difficult. Give it plenty of drill. Count as in No. 62. Cross at the line, loops narrow, no shade.

No. 65. Write with special reference to securing work on the *z*.

Teaching Hints.

Do not write across the lines, in any of the work in this number.

Drill much on the board, using the larger pupils. Then drill the smaller ones. Keep up your own practice, using the board, and pen and ink.

## FRATERNAL NOTES.

— R. S. Collins, for many years Sup'r Knoxville, Tenn., and penman of the Knoxville B. C., has been selected for the head of the penmanship dept., Peirce Coll., Phila., succeeding A. P. Root, who is now resting at his old home, Kingsville, O.

— H. E. Rose, a Lincoln Western Normalite, but late of the Fremont, Neb., Nor. Sch., has been selected sup'r of writing and drawing in the Yankton, So. D., public schools—the first supervisor of these branches to be employed in that State, so far as we know. On with the good work!

— Miss Anna E. Hill, Sup'r of writing in the Springfield, Mass., public schools, taught the writing very successfully (as she does everything at the Lenox Park, Mass., Summer School. Miss Hill is author of "The Educational System of Penmanship."

— H. O. Bernhardt, late Sup'r writing, Harrisburg, Pa., has been elected teacher of shorthand (Pernin) in the Boys' High School, Brooklyn, N. Y.

— In a late issue of the Syracuse, N. Y., *Herald*, we find an article about the success of vertical writing at Oswego, N. Y. Miss O'Gorm, teacher of writing in the State Normal School in that city, says she is an enthusiastic adherent of Mr. Newland's views. She is also proud of the fact that the Oswego Normal School is the only normal school in the United States now teaching vertical writing.

— Chas. A. McConnell is teaching writing in the county normal institute at Mt. Ida, Ark.

— The daily papers of Lima, O., through the influence of that wide-awake supervisor, W. D. Moon, published an account of our public school contest. Before being sent to THE JOURNAL, the Lima specimens were placed in exhibition in the show window of a prominent firm, and the papers called attention to it. It is such efforts as these calling attention to the good work in writing being done that will help the cause of good writing and pave the way for openings for hundreds of supervisors in towns where none are employed at present.

— Miss Mildred McJowan, late Sup'r, Nebraska City, Neb., is at her home in Big Rapids, Mich.

— Capt. Jno L. Tyler has resigned as Sup'r. writing in Ft. Wayne, Ind., and has retired to his cozy little home at Rome City, Ind., to spend the evening of his life. He has taught writing for exactly 50 years—23 years in the Ft. Wayne schools. He is 70 years old, is a veteran of the Mexican War and says that he begins to feel his age. He may live many years yet to enjoy the fruits of his half-century of service to the cause of good writing.

— The local papers of Richmond, Ind., devote considerable space to THE JOURNAL'S public school contest and to congratulating Sup'r. W. S. Hiser upon his success. That is the right way. Every mention made of these contests and local success adds to the movement for better writing in our schools.

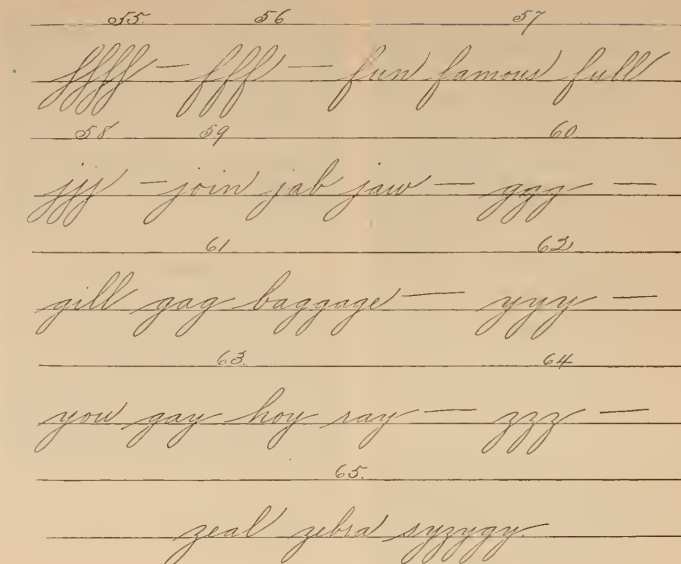
— Sup'r. of drawing E. Newton Reser, La Fayette, Ind., has reason to be proud over the success of his work, as shown by the exhibition of students' drawing at the last meeting of the Western Drawing Teachers' Assoc. at Aurora, Ill. This city was represented in the contest and the La Fayette schools were given first place by common consent. The specimens are to be sent on a circuit of various Western cities (by special request) to show students and teachers how they do such work in La Fayette. A good idea. J. H. Bachtenkirch is La Fayette's efficient Sup'r. of writing. Messrs. Bachtenkirch and Reser can show some splendid combination work—illustrated stories—by their pupils.

— Langdon S. Thompson, Sup'r. drawing, Jersey City schools, and whose excellent series of lessons in blackboard drawing is now running in THE JOURNAL, has been elected to deliver upon aesthetics in relation to education in the New York University School of Pedagogy. He will retain his place in Jersey City also. Mr. Thompson is in Europe, but will be home in time for the opening of the school year.

— Miss May C. Wells, a graduate of the Potsdam, N. Y., Normal School, has been elected Sup'r. of writing and teacher of music in the public schools of East Syracuse, N. Y. She is the first special writing teacher ever employed in that city. Score another one for good writing!

— E. E. Utterback has resigned at Salina, Kan., and has been elected Sup'r. of writing and drawing of the Terre Haute, Ind., public schools.

— D. H. Farley, teacher of writing in the State Nor. Sch., Trenton, N. J., and the author of the "Normal Review System of Writing," will write in the *Am. Inst. of Nor. Methods*, Providence, R. I., July 16-25; and



ACCOMPANYING LESSON FOR UNGRADED SCHOOLS, BY F. M. WALLACE.

will teach in the Western branch of the same school Aug. 6-23.

— The Proceedings of the 32d Annual Session of the Minn. Educational Assoc. contains an interesting paper, "Vertical Writing," read before that body by Miss Caroline V. Smith of Winona.

— Howard Champlin has been re-elected Sup'r. at Cincinnati, at an increase of \$100 in salary—making his salary now \$1,900. He has had charge of the Nat'l Summer School of Methods at Glen Falls, N. Y., where he made a fine exhibit of students' work. These specimens are to be entered at the Atlanta Exposition.

— Miss Mary Stimson succeeds S. G. Stemen as Sup'r. at Shenandoah, Ia.

— W. C. Stevenson, of the Kansas State Nor. School, Emporia, is teaching writing and bookkeeping in the Summer School at Emporia.

### Public School Work.

— From G. K. Denary, as't sup'r writing, Buffalo, N. Y., public schools, we have received some specimens of good business writing. Among these sending the best specimens are: Geo. Bories and Nellie Brown, 2d grade, school 3; Ethel Miller, Gertrude Kuhn, 5th grade, school 15; Harry G. Smith, 7th grade, school 16; Jennie McKernan, 8th grade, Libbie Nagel, 8th grade, Minnie L. Uher, 9th grade, Nettie Saecker, 9th grade, school 22; Rosa Weigel, 5th grade, school 24; and Anna Nowakowski, 7th grade, school 37.

— Five large pencil drawings by E. Herrington, a 14-year old pupil of Sup'r J. O. Wise, Akron, O., show decided talent. We have some pen and ink sketches from the same young man that indicate a humorous and artistic nature. Mr. Wise has decided drawing talent himself and is able to draw from a student the best that is in him.

### A Pen Testimonial.

SING SING, October 20, 1894.

Spencerian Pen Co.:

GENTLEMEN:—Two years ago I used one of your pens in signing the name of another man to a check. Have used no other since.

A. F. OINGER.—Spencerian Coll. News.

## Well-Known Supervisors.

C. W. SLOCUM.

One of the best known supervisors of Ohio is C. W. Slocum of Columbus. He was born in 1851, and received his education in the Ashland Public Schools, Hayesville Academy and Eastman Business College. He was for several years chief clerk of the internal revenue office, and following that taught classes in writing among the teachers and pupils of the public schools of Ohio and other States. In 1877 he was elected special teacher of writing in the Steubenville, Ohio, schools. He remained here one year, then went West to Council Bluffs, Iowa, where he was supervisor of writing for one year. Altho. I recollect at an increase of salary, he couldn't stand the "breezes" that "gently blow" (of course, across the Missouri from Omaha, in that locality and returned to his native beach, locating at Chillicothe. Here he settled



visor of Writing in the Columbus, Ohio, Public Schools, which place he still fills most acceptably.

Mr. Slocum is the author of an exercise book that is used in many of the schools of Ohio and other States.

## Is Writing In Our Public Schools a Failure?

As a teacher of twenty years' experience in our public schools, allow me space through your valuable columns to criticize writing as taught in our public schools to-day, and to offer a remedy for this growing evil.

Not 50 per cent. of our public school teachers write a legible hand and why should we expect them to teach writing?

"But," said a professor of one of our Western High Schools, and he was a miserable scrawler, "when I go to the board I can make the principles as good as any one needs to." Now, it was evident to me that his ideal of a good handwriting was far from perfect. Children learn to write largely by imitation and when teachers present to them for imitation a miserably written copy, the pupil will, in all probability, lose all interest he ever had in writing and, more than this, he will lose faith in his teacher's ability.

How many times I've heard a person's knowledge of



other branches brought into question because of their very poor writing. Not long since a gentleman said: "My son has been attending the High School and is sixteen years old and I can't read his writing. I'm disgusted with your American schools. In our foreign schools, boys at twelve write better than your college professors." I had to admit that in the main he is right.

That our public and high schools are sadly neglecting writing is evident on every hand. That the main cause of this neglect is largely due to the teacher's incompetency is clear to the mind of any investigator. Now, as a remedy, I would suggest that every teacher learn how to write well before attempting to teach the *theory*. In view of the fact that many of our teachers have grown old in *their sins*, I would suggest that inasmuch as they can't demonstrate by actual practice that they know anything at all about writing, that they get a Script Reading Chart and let the child learn to read script and copy it from the chart, where it is found nearly perfect. I have seen children at seven years of age write a legible hand while writing without a copy.

What our children need is well directed practice and plenty of it every day.

The neat, legible writer will be neat and careful in other things as well, and there is no lesson in our public schools by which a teacher can teach neatness and carefulness so well as in writing—two very essential qualities in the make up of a thorough business man. A teacher who is careless in his manner will invariably expose it in his writing. Every board of education should look well to it that the teacher writes a good plain hand. It means more than merely assisting children to learn writing. It means fitting them to become careful and accurate business men.

Children were formerly considered too young to learn to write before they were eight or ten years old. Now our most advanced teachers start the child with writing as soon as it enters school and at a time when it has an abundance of time for practice.

I believe by using this plan in connection with script charts the problem is solved; yet some of our leading educators (unhappily poor penmen), maintain that the "living" copy is better than a dead one; and they claim as stoutly a pupil should never study *false* syntax. Where's the logic? Luckily our Business Colleges are filling the gap or we should have no men fitted for business.

(GEO. W. COLBURN.)

Griffon, N. Dak.

## "A FAD AND A FREAK."

Vertical Writing Reviewed by Chandler H. Peirce of Indiana, a Supervisor of Penmanship in Tava His Guns on a Pad.

Chandler H. Peirce, supervisor of penmanship in the public schools of Evansville, Ind., is in town with a good sized arsenal with which to fight the advocates of "vertical" writing, a new style of penmanship which he sets down as "a fad and a freak." Friday afternoon, in the business educational department, there will be a clash between the advocates of the two systems, and Professor Peirce expects to be in it.—*Deer*, Col., Times.

## VERTICAL WRITING.

A Fad, a Freak, a Fraud, a Fuke, and a Far Fetched, Fabulous, Fallacious Fizzle.

Among the many points claimed for vertical writing, but one is justly sustained, viz., form, and that could come to any style of writing produced under similar conditions. Form gives legibility and, with the beginner, is the leading idea, but later on it constitutes a very small part of a practical handwriting. Form production in its incipency is nothing short of drawing, and must always so be considered until, through movement, it crystallizes into writing. Drawing is necessarily a slow and laborious process, hence cannot serve an ideal purpose. When movement is not taught (I mean scientific movement), rapidity, freedom, ease, endurance and many other essentials are not learned. Form is only one of the many things conducive to practical writing, and even this, in its purity, is not necessary. No chain is stronger than its weakest link, and no writing is so poor as that which secures form at the expense of everything else.

Rapidity means eight and ten strokes per second; the use of the muscles of the arm; a combined action, the least possible friction; the maximum of large muscle with the minimum of small; with children, a training in movement through the intermediate grades of our public schools.

If whole numbers and fractions constitute arithmetic, then a knowledge of the former only would not be sufficient to meet every requirement. If form and movement are the prime essentials of writing, then the former is only a part of the whole. Whole numbers are all well enough, yet who would be considered at all practical without a knowledge of fractions? Form, most certainly, is not to be ignored, yet who could lay claim to practical writing who did not possess the adaptation of movement?

Vertical writing means that the downward strokes are at right angles with the base line. I have never seen any practical vertical writing. Applying speed to drawn vertical forms either produces slant or destroys legibility. Experiments have conclusively proved that the child's hand must rest on the side while drawing the vertical forms. The pen point cannot be seen if held in the proper (reputed) position. Proper pen holding comes through the application of movement and no child can write with ease and confidence who cannot glide rapidly over the paper.

Vertical action does not give speed, because scientific movement will not adjust itself to forms other than those in harmony with letters which diverge the least from the line of writing and accord the best with the mechanism employed.

C. H. PEIRCE.

Evansville, Ind.

## Wide Spaced Writing.

For a hundred years or more, teachers of writing have given exercises made of letters with very wide spacing between letters to break up the cramped-finger action. These exercises are most excellent and if written properly cannot fail to break up a cramped movement. We have noticed many cases where practice on this style of exercise has been carried to such excess that it is impossible for the pupil to shake it off, and a result the every day work of the pupil is wide spaced—a running hand, not so rapidly written as it looks and certainly not easy to read.

Byss. Sixth Grade.  
Value the friendship  
of him who stands by  
you in the storm, warm  
of his seeds and bear-  
sound you in the sea  
shine.

EXAMPLE OF WIDE-SPACED WRITING PHOTO-ENGRAVED FROM WRITING BY PUBLIC SCHOOL PUPIL.

We present herewith a sample of the writing of a pupil who was given this style of exercise as a means to break up a cramped movement—not as the end to be attained. From the specimens we have examined we fear that the means have displaced the end. The pupil doesn't seem to be able to shake it off readily.

## The American System of Vertical Writing.

So much interest has been aroused by vertical writing that THE JOURNAL has shown, and will continue to show, examples of writing in this style from the best vertical writers and the leading copy-book systems. Only by examining the claims and writing of the advocates of the vertical can our readers determine whether it is a "fad" or an improvement. We have given much valuable space to discussions, specimens, etc., and in following out our best thoughts along this line, we have shown a few lines from several vertical copy-books. This month we present an example of writing taken from the copy-books of the "American System of Vertical Writing" published by the American Book Co., New York, Cincinnati, Chicago.

The publishers of these books make the following claims for their books:

1. It allows the pupils to sit in a natural position—namely, slanting the desk.
2. Both eyes are exercised equally, thus minimizing the chances of injury. The hand is not cramped as in sloping writing.
3. The writing is more legible.
4. It preserves characteristics of individual style.
5. It is more easily learned.
6. It requires from thirty to forty per cent. less space than slanting writing.
7. It can be written more quickly and with less labor.
8. Since vertical writing requires less time, less labor and less space, it demands less material and hence costs less than other systems.
9. It removes causes of disorder in the school-room, as the position of the pupils does not favor sprawling upon the desk and interference.

## HE'S FORNIST VERTICAL WRITING.

Writing Should Be Properly Taught in Normal Schools, says Mr. Holmes.

To Editor PENMAN'S ART JOURNAL: It is time for all interested in penmanship to put in a word for or against vertical writing.

Chandler H. Peirce, in the May number of THE JOURNAL, has touched a keynote, let all listen to its ring.

Many people who know little or nothing about penmanship think that vertical writing is something new, but such is not the case; it is a mummy, a fossil that has been dug up and which has and is being sprung upon the people by those who wish to lengthen their own purse or for some other selfish motive.

It is practically the evil that Father Spencer tolled so faithfully to extirpate. I would call the attention of all who admire the beautiful to the wide difference between the copies in THE JOURNAL by C. P. Zaner and those by A. F. Newlands.

I would also have those who are looking for speed alone place the copies by Mr. Newlands just mentioned, beside the copies in the lessons by L. M. Thornburgh, and if the greater speed is not discernible in the latter, the person in question must needs consult an oculist, for their eyesight must be greatly impaired.

One does not lift the pen in writing the longest words; the other frequently raises the pen in words of two letters and twice in words of three, and so on. Can that be the speed they talk so much about?

In order to write, vertical or otherwise, with ease and speed, one must keep proper position and attain correct movement, and as Jno. B. Gifford, Supt. of Schools, Peabody, Mass., writes in your April issue, the advocates of

vertical writing who seem to have any idea of what they are talking about seem to have in mind, "Finger movement pure and simple."

I would like to inquire by what moral right the superintendents of schools (how many of them can write a speedy and legible hand?) have to experiment (as they own) with the pupils under their charge? Do they expect in after years when these children have become men and women and their experiments may have proved failures—do they expect those experimented upon to rise up and call them blessed? This is far too much to expect; lucky will they be if the prayers of such remain unanswered.

If, as per Geo. A. Ray & Co.'s advertisement, the best physicians of the world claim that slant writing is largely responsible for the prevalence of diseases of the eye and spine, one who understands the subject must conclude that such physicians are seeking notoriety by exposing their ignorance.

The saying of P. T. Barnum that people want to be humbugged is as true to-day as ever, but the application of a little common sense will reveal the fact that it is sheer nonsense to say that it is more harmful to sit at a desk to write one slant than another, providing one assumes a correct position.

To have legible, rapid writers in our public schools we must have teachers that know how to write and how to teach writing as it should be taught—that is, in a sensible, common sense manner; the place to begin is where teachers are taught; very little attention is given to this in our Normal schools. It should not be so. A. W. HOLMES, Salem, Mass.

## It Strikes Me That

It is recorded there once arose a king over Egypt who knew not Joseph. So it strikes me there have arisen progressive (?) penmen whose ignorance of the value of P. R. Spencer's life work prevents their doing honor to his memory.

It is illogical to imagine that perfect copies should not be written because pupils might be discouraged at the sight of them.

If penmen are to write imperfect copies for the encouragement of scrawlers, why should Christians not live "like worms" lives for the encouragement of sinners.

It is no more necessary for a pupil's progress that his teacher shall verbally dissect the *body* to explain where *motions* come from than it is to describe at dinner all the *digestive operations* of the *stomach*, to aid him in the assimilation of *food*. One nauseates the *mind* as much as the latter would the *body*.

One fallacy connected with teaching beginners combined movement is, that on account of the fact that pupils have originally learned *finger movement* and not *forearm*, you are put under the necessity of asking them to combine a thing they have *not* with one they *have*.

Can you mix wine and water if you have no wine? Learn *pure forearm* first; *after* you have mastered it but not till then, can you combine it with something else; if, however, you attempt to do so beforehand your combined movement will be about as *finger* as the above mentioned fluid would be *watery*.

J. HOWARD BALDWIN.

Bennington, Ohio.

#### Truth in a Joke.

Little Dot: "Teacher says that we needn't all learn to write the same hand."

Mamma: "That pleases you, doesn't it?"

Little Dot: "Why, no! It's just as hard to learn one way as another. Now, if she'd only tell us we needn't all spell the same way, there'd be some comfort in it."—*Street & Smith's Good News*.

#### Answers to Correspondents.

The object of this department is to answer questions pertinent to the field covered by THE JOURNAL, and of general interest. We invite questions within the scope of THE JOURNAL'S work.—Ed.

E. M. H., Washington.—What is the best system of "rolling hand" penmanship?

Ans.—We don't know whether you mean "round-hand" or "vertical" or both. We cannot recommend systems of writing, etc. Read THE JOURNAL'S advertising columns, as about all the good things in the penmanship line are to be found advertised therein.

R. W. Henley, England.—Will purple ink photograph?

Ans.—No; any good BLACK ink will engrave, but India ink produces the best engraved line.

Stenographer, St. Louis, Mo.—How can I learn to write? What system is best for business writing?

Ans.—Subscribe for THE JOURNAL and follow the instructions. The style of writing in Mr. Thornburgh's lessons is good for business.

W. F. B., Carpenter, Ill.—(1) I use Arnold's Japan ink but have great difficulty in mixing it so as to produce a light hair line and a deep black shade. Please tell me how to dilute it. (2) Does gum arabic produce a fine or a rough line if ink is diluted with it? (3) Is Japan ink good after being more than eighteen months old?

Ans. (1) Dilute with "Arnold's Writing Fluid" or any good fluid. Add a little at a time until the Japan ink is reduced to the right degree of fluidity. The most expert penmen care but little for the sticky, glossy effect so much desired by younger penmen. Walden's (our favorite), or Arnold's Japan inks, if used in proportion of one-third fluid and two-thirds Japan, at the start, will be found to give a clear light line and almost black shade, with beautiful gloss. Add more fluid as evaporation progresses. (2) Gum arabic thickens rather than dilutes ink and produces a rough rather than a fine line. Use it sparingly. (3) Yes, unless too much evaporated. Recently we found a bottle of ink that resisted all attempts to dilute it and we were compelled to throw it away. This happens but seldom. However, there is no perfect ink made.

#### VERTICAL WRITING IN ST. PAUL.

##### Mr. Bond's Experiments.

TO THE EDITOR OF THE JOURNAL:

I am testing the vertical writing in about fifty classrooms and in all grades, and have arrived at the following conclusions—viz.: It's all right, this vertical style, if taught from the *lowest primary* grades, and carried along as the pupils advance in the grades, but it's very unwise to try to change pupils' handwriting in grades above the primary if pupils have learned to write fairly well the slanting hand, as 50 per cent. of the pupils in all city schools leave school at the end of the fourth year, and if we change the pupils' writing the last year in school they go out into the world with a mixture—worse, ten times over, than even the poor scrawl of the right oblique.

There is another place in our schools where the vertical might be taught to some advantage, and that is in the eighth grade, where pupils have acquired correct forms of letters and skill in movement. Here the slight change in position required for the vertical, or slightly left oblique, can be made without playing *hocus* to their penman-

ship; and in this grade good to some pupils may, yes, does result from instruction in the vertical style. In this higher grade the pupil should be given a *choice* between the slanting and the so-called vertical; compulsion would, in 50 per cent. of the cases, *ruin* the pupil's handwriting.

Then the vertical, properly taught, has its proper place in the lowest primary grades and in the highest grammar grades, but in the *latter* it should *never* be made *compulsory*. So much for my experience with the vertical writing.

I have thus far been unable to have pupils using the vertical write with the same speed as with the right oblique—about one-fourth more time is required for my pupils to write the vertical. Had these pupils been instructed in the vertical through all the grades, I doubt not they would have written it with equal rapidity with the slanting writing. You have taken a broad view of the vertical in THE JOURNAL.

J. D. BOND, Supervisor Writing.

St. Paul, Minn.

#### VERTICAL WRITING A FAD.

##### So Says the Sage of Jacksonville.

Vertical writing is undoubtedly a "fad," and will have the usual run of fads, and in time largely subside in the usual way, but it will, in my opinion, exert a decided influence upon the general handwriting of the country. Vertical writing is a protest against the extremely illegible, "skip-hop-jump," weak and characterless writing produced by another "fad" that has held sway for years, called "muscular movement." The people as a whole, never did take very kindly to this style of handwriting that has to recommend it only the one quality of speed. I look, therefore, with interest upon this new "fad" that goes to the other extreme. The final result, I believe, will be to bring us back more nearly to the standard of handwriting in use

#### A New Tool For Swindlers.

##### An Acid That Makes Check Raising Easy and Safe.

Startling developments have been made in the Union Pacific check raising swindle which are calculated to alarm all corporations paying in checks. The discovery was made that the gang which operated on the Union Pacific system have a method of erasing ink with acid which defies the best chemically prepared paper, which is guaranteed to show the slightest presence of acid or other foreign sub-

A pure heart makes sweetest melody.  
Common sense, valuable as it is, rare.  
Action not speech proves the man. Agt.

FROM COPY-BOOKS OF AMERICAN SYSTEM OF VERTICAL WRITING, PUBLISHED BY AMERICAN BOOK CO., NEW YORK.

fifty years or more ago. It will give strength and character. In the handwriting of the future speed of execution will not be the only great consideration, because shorthand and the typewriter are rapidly relieving the pressure on that point.  
G. W. BROWN.  
Jacksonville, Ill.

#### WRITING IN SYRACUSE SCHOOLS.

From Remarks By C. D. Hill At Onconia, N. Y., Meeting of Teachers' Association.

Some time ago I went to Syracuse to see a system of penmanship there of which I had heard great reports. I went about the schools and found children writing better than I could. Then I came back and examined the writing of my own pupils. I found them crossing the pen with painful rigidity and writing stiffly and illegibly. I was myself thrown out of my first Regents' examination for poor penmanship. Why cannot our children learn to write as the children in Syracuse are taught to write?

#### The Ink Is Fading Away.

In These Days Legal Documents Are Not Written to Last Long.

"Some of the earlier ninety-nine year leases made in this city were written in inks that are in great danger of fading out long before the lease expires," said a microscopist and expert in handwriting. "There is not an ink on the market but will fade seriously in thirty years. My business requires me to be informed, and I purchase samples of every ink I hear of and submit them to microscopic and chemical examination. I base what I have said on the results reached in those examinations. The inks made thirty or forty years ago were not so good as those of the preceding three centuries, for many

stances. The amount secured by the gang is not yet known, but it is not as large as at first supposed. The fact is not regarded as of much importance as compared with the new process which is puzzling the company's chemists and detectives. The paper on which the checks are printed has been regarded until now as being absolutely proof against manipulations, but the operations of the gang of experts shattered all claims of inventors of the paper that the invention is acid proof.

The checks which were raised failed to show a single erasure mark, and the amount of the check in figures in the right hand corner, as well as the written amount in the body of the check, were wiped out as completely as if a cloth had been used in removing dust from a table top. Not content with removing the figures, in one instance the name of the employee was removed and a new name substituted, showing they had mastered the secret completely.

The pugilist's a penman great—  
His pen he gaily plays;  
And oftener he dots his own  
Than his opponent's eyes.  
—Puck.

#### Information Wanted.

We should like to hear from any of our friends who may have had business dealings with R. J. Marican, of the Atlanta Business College, Atlanta, Ga. Circumstances arising from our dealings with this man justify a searching inquiry into his methods. Such an investigation we have set on foot, and particulars will be given in due season.



ESTABLISHED 1877.

D. T. ANES, EDITOR-IN-CHIEF.  
W. J. KINSLEY, MANAGING EDITOR AND  
SUPV. OF SUBSCRIPTION DEPT.

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Don't bother the agent about these matters. Nothing can be done until we get word about it, and you will save time and trouble by notifying us direct. We can't be responsible if these precautions are neglected.

Clubbing subscriptions received at a reduced rate are promptly cut off at the time of expiration. The margin would not justify sending bills, but a notice of expiration is given and we shall be glad to enter renewals. The reduced clubbing rate practically amounts to giving the first subscription at the cost of materials, the hope being that the subscriber will find the paper of sufficient value to justify his renewing at the regular rate.

## EDITORIAL COMMENT.

*Writing of Foreign Teachers.*

BRUNSWICK took us to the rooms of the New York Board of Education not long ago, and noticing nineteen young men and women busily engaged in writing, in very poor positions, we asked the gentleman in charge what they were doing. He informed us that they were taking the examination for positions as teachers in the evening schools. A dozen or more nationalities were represented by these nineteen people, and all had obtained their educations abroad. We made a hasty examination of the writing and position of the applicants. Not one was in a correct position, although there was plenty of desk room and a comfortable seat. Not one wrote with a good rapid business hand. After years of experience with thousands of American public school teachers (as poor as their writing is thought to be) and it's poor enough, too), we doubt if you could pick nineteen at random who would make so poor a show in writing and position as did these nineteen foreigners.

*Slant in Script Sign Writing.*

In a five mile ride through the shopping district of Broadway and Sixth avenue, we counted sixty-one script signs. Fifty-six of the sixty-one were in slant and five were vertical. This may be a straw to show which way sign script slants. Not one sign in a hundred was in script—a fact which surprised us.

NINE out of every ten signs on Broadway, New York, are in capitals, although lower case letters are considered plainer and more stylish.

It seems strange to a penman that type-founders do not produce a more artistic script type than the fonts yet put on the market.

### Why Are Lady Commercial Teachers Not in Demand?

In this age of 'new' women, why is it that lady teachers are not wanted in commercial schools? We know of several well qualified ladies, business women with good educations and normal training, who cannot secure employment as teachers of commercial branches. Why is this?

## EDITOR'S CALENDAR.

THREE GOOD ADDRESSES AND SOMETHING ABOUT A SCHOOL  
—THIRTY-SEVENTH ANNIVERSARY EXERCISES, PACK-  
ARD COLLEGE, MAY 31, 1895. Published by S. S.  
Packard, Packard's Business College, New York.

So many good things were said in the addresses by Mayor Strong, Dr. Rainsford and Hon. Theodore Roosevelt, that I have been forced to limit myself in recording them. The first of these was a formal announcement that Mr. Packard has been elected to the position of president of the board of trustees of the Packard College of Business, and that the college will be opened in the fall of 1906. The college is a new institution, and is one of the most important in the city. It is a college for the purpose of training young men and women, and a man who has made so conspicuous a success in the fields of business and politics. Business college proprietors should give this attention. The college is a new institution, and is one of the most important in the city. It is a college for the purpose of training young men and women, and a man who has made so conspicuous a success in the fields of business and politics. Business college proprietors should give this attention. The college is a new institution, and is one of the most important in the city. It is a college for the purpose of training young men and women, and a man who has made so conspicuous a success in the fields of business and politics. Business college proprietors should give this attention.

## The 1895 Meeting of the Business Educators.

The Denver meeting of the Business Educators' Association of America was successful and enjoyable. Denver was a most delightful host, and the side-trips through Colorado's glorious mountain region furnished enjoyment to all.

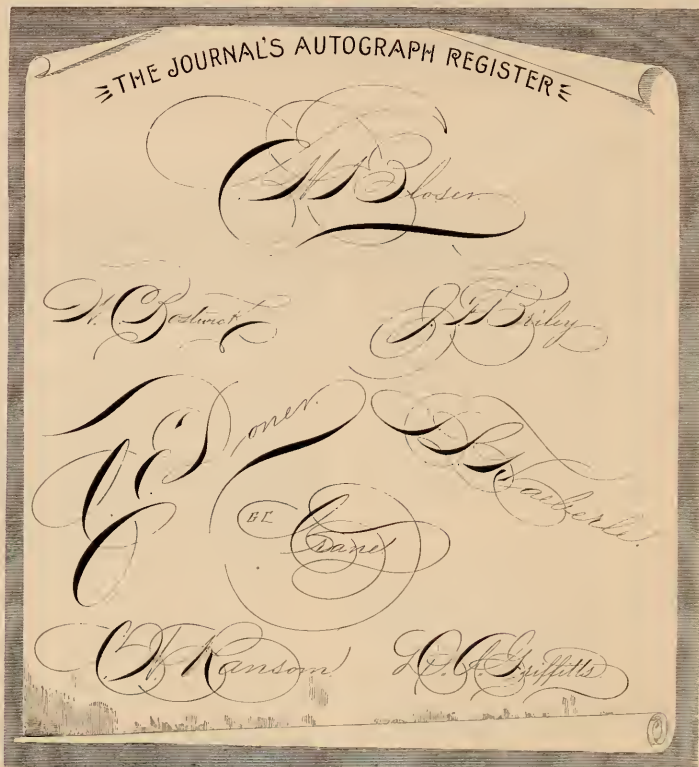
Below will be found an outline of the programme and brief report of the proceedings:

1. President's Address, by J. M. Mehan, Des Moines, Iowa.
2. Exchangeable Value of the Alliance of Business Educators' Association with the National Educational Association, by Mrs. Sara A. Spencer, Washington, D. C.
3. Guaranteeing Positions or Fraudulent Advertising, by J. W. Warr, Moline, Illinois.
4. The Ethical Side of Business Training, by D. W. Springer, Ann Arbor, Michigan.
5. Merits and Demerits of Vertical Writing, C. H. Peirce, Evansville, Indiana.
6. Business Practice, C. C. Marshall, Eureka, California.

The president in his address recommended that a committee be appointed to discuss certain subjects and report for further discussion at the next meeting of the association. Further, that a leader be appointed to prepare a history of business education. The committee on president's address reported favorably on these recommendations, and the probabilities are that the new turn of affairs will give greater interest to the association than ever. Both sessions of the association were well attended. Many teachers of the public schools were in the audience. Great enthusiasm prevailed and the members had a good time generally.

Mrs. Spencer showed in her paper the value of the National Association to the B. E. A., and also the value of the B. E. A. to the National Association, in a most full and comprehensive manner.

Mr. Warr denounced the guaranteeing of positions, and said that business colleges would not hold the place they deserved in the public estimation un-



E. W. BLOSER, ZANERIAN ART COLL., COLUMBUS, OHIO; W. C. BOSTWICK, PHILA., PA.; J. F. BRILEY, JOURNAL OFFICE; C. F. DONER, ZANERIAN ART COLL., COLUMBUS, OHIO; F. L. HAESERLE, LINCOLN NOR. UNI., NORMAL, NEB.; G. E. CRANE, ABINGDON, ILL.; C. W. RANSOM, LEBO, KAN.; D. A. GRIFFITHS, COLL. OF COM., AUSTIN, TEX.

til they called things by their right names. He questioned the propriety of speaking of *actual* business practice.

D. W. Springer of Ann Arbor, Michigan, spoke of the opportunities of the teacher of the business branches to impress ethical lessons.

Chandler H. Peirce, Evansville, Indiana, in defense of slanting writing, antagonized the vertical fellows, who proceeded to take a "whack" at him when he was done. C. H. never fails to stir up the lions on the opposite side.

C. C. Marshall of Eureka, California, stood up for "Business Practice from Start to Finish," and his paper elicited a spirited discussion.

Mr. Frank Goodman of Nashville, Tennessee, was elected president for the incoming year; D. W. Springer of Ann Arbor, Michigan, first vice-president; J. W. Warr, Molina, Illinois, secretary and treasurer (Mr. McCord having resigned), and Mrs. Sara Spencer of Washington, D. C., chairman of the executive committee.

## THE JOURNAL'S OLD GUARD OF HONOR.

### Third 1895 Roll Call.

Although this is not considered a season for clubs, THE JOURNAL has many friends who are clubbers "in season and out of season." Many of our friends have sent us in quite good sized clubs lately. C. H. Peirce, Sup'r Writing, Evansville, Ind., drops in a nice list of 34 all teachers in the Evansville city schools. He intends to push writing to the front in the school curriculum and uses THE JOURNAL as an ally. Miss Anna E. Hill, Sup'r Writing, Springfield, Mass., sends the subscriptions of 23 public school teachers. Miss Hill is a power for good writing and is spreading the light winter and summer. W. J. McGarity, Sec. C. Coll., writes a splendid hand and teaches the same thing. He sends a nice list of 18. G. W. Miner, Greer Coll., Hoopston, Ill., isn't afraid of the unucky number of 19—and neither are we. F. J. Heacock, Butler, Pa., B. C. and A. B. Kattumier, Farmington, N. Y., send lists of 2 each; S. S. Purdy, Sup'r Writing, Des Moines, Ia.; W. and W. J. Trauer, Catlin's Coll., Buffalo, N. Y.; H. G. H. and A. McPherson, Woodworth's Coll., Denver, Colo.; J. K. Knechtel, Com'l Coll., Milwaukee, Wis., and Zanerian Art Coll., Columbus, O.; J. F. Stockton, B. & S. B. C., St. Louis. 6 Clubs of 5 each were received from C. A. Branger, Vassar Coll., Staunton, Mo.; W. H. Belmont, Goldie's C. C., Wilmington, Del.; J. D. Birchholder, Shenandoah Inst., Dayton, Va.; E. K. Davis, Dranchon's B. C., Nashville, Tenn.; E. S. Hemen, B. C., Little Rock, Ark.; W. R. Hayward, E. C., Charlotte, N. C.; L. M. Thornburgh, Spencerian B. C., Evansville, Ind. Other substantial clubs were received from the following: J. F. Barnhart, Soule Coll., New Orleans, La.; G. Bixler, Wooster, O.; J. H. Buchtenkrieger, Sup'r, La Fayette, Ind.; E. A. Brueck, New London, Conn.; R. G. M. Clark, B. C., Concord Church, Va.; A. B. Capp, Heald's B. C., San Francisco, Calif.; J. W. Cook, Danville, Va.; B. C.; A. D. Cromwell, Jr., Dodge, Ia.; W. K. Coleman, Appleton, Wis.; W. Frederick, Zanesville, O.; B. C.; C. W. Gillespie, Mechanicsville, O.; F. C. Hovey, Schenck's B. N. Y.; W. E. Hartsock, St. Louis, Mo.; M. Hamilton, Holbrook Nor. Coll., Fountain City, Tenn.; A. V. Harbary, Logansport, Ind.; S. Haskin, B. C., Los Angeles, Cal.; C. E. Jones, Jones B. C., Chicago; O. F. Kero, Brookfield, Mo.; J. B. Lucky, B. & S. B. C., Louisville, Ky.; L. H. Lipsky, Comer's C. C., Breston; J. C. McLafferty, Iron City B. C., Pittsburg, Pa.; Mrs. Helen W. M. Leam, Sup'r, Covington, Ky.; R. J. Macleao, Atlanta, Ga.; C. F. F. Manning, Colorado Springs, Colo.; Martin Nuss, Jackson, Pa.; C. F. Nessel, Salinas, Calif.; W. J. Osborn, Pontiac, Mich.; J. C. Olson, Chamberlain's B. C., Lincoln, Neb.; O. J. Penrose, Randolph, N. Y.; E. B. Pugh, Evansville, Ind.; E. F. Quinliff, Brown's B. C., Peoria, Ill.; A. P. Root, Peirce B. C., Philadelphia; E. H. Robins, Wichita, Kan.; C. C. O. H. Richards, Winfield, Kan.; C. H. Shattuck, Campbell Hill, Bolton, Kan.; W. D. Smith, Smith's B. C., Concord, N. H.; H. F. Spencer, Ellenville, Ky.; C. A. Wessel, Ferris Industrial School, Big Rapids, Mich.; O. A. Whittier, Sup'r Writing, etc., La Porte, Ind., and Warren Wood, Kidwell, W. Va.

## BUSINESS (?) CAPITALS.

Mr. Benton thinks it makes business to read them, but that no penman has any business to write or teach such "things."

Why is it that a number of our "best" penmen will persist in making and allowing the publishers of our penmen's papers to print forms of letters which, as far as execution is concerned, may be models of skill, but which only the initiated can intelligently?

The term "Business Writing" is a broad one, but I do not think it broad enough to include many of the samples brought out by many of our professional brethren.

I have a lawyer friend in Grand Rapids, Mich., who writes what he calls a "business hand," i.e., it's business to read it (it can heartily say, Amen). Perhaps that is what our brethren mean when they parade those "things" as "Business Writing."

I have selected a set of capitals from the forms printed in THE JOURNAL and written in *Penman's Art* at various times during the past two years, which will better serve to illustrate my point.

Many of these forms were written by men well known in the profession and I have faithfully tried to follow copy.

It seems to me that we ought not only to teach plain forms of letters, but to practice what we preach and use them.

These forms remind me of a fiddler when I once knew in Southern Michigan, who was a pretty good player as country fiddlers go. I overheard two young men discussing the merits of this selfsame violinist and the remark made by one of them struck me as being specially applic-

able in this case. He said, "Oh, R—— is a FINE player. Why he can play 'Home, Sweet Home' with variations so nicely that you will not know what it is." Variety and capital letters may be all well enough, but I believe I can secure better results by teaching one or two good forms of capital letters than to divide a student's practice among a dozen. Away with these foolish notions!

Respectfully,

P. T. BENTON.

Green Bay, Wis.

## Curious Collection of Pens.

At the prison of St. Paul, at Lyons, where Caserio lay under sentence of death, there is a curious collection of pens. They are pens with which the executioners have signed the regulation receipts for the prisoner handed over to them to be guillotined. At each execution a fresh pen is used for the purpose, and the ink is left to dry upon it. The pen with which M. Deibler signed the receipt for Caserio is now in the collection.

## Poor Writing.

Mr. Charles Dudley Warner is credited with telling a war-time story at his own expense. He was editor of a daily paper in Hartford, and was doing his best to arouse the patriotism of his readers. One day a typesetter came

condition, which misguided friends and teachers have taught them to look upon as an original sin, which must be fought against until overcome.

If you would be kind to the left-handed child, let him alone, or else encourage ambidexterity.

S. D. MOXLEY, In *Journal of Education*.

Bristol, R. I.

## Too Much System.

"There's too darn much system in this school business," growled Tommy. "Just because I snickered a little the monitor turned me over to the teacher and the teacher turned me over to the principal and the principal turned me over to paw."

"Was that all?"

"No. 'Paw' turned me over his knee."—*Indianapolis Journal*.

## Modern Education.

Looking over the curriculum of one of our high schools and conning the examination papers at a certain commencement we could not help thinking:

That we teach the children Danish,  
Trigonometry and Spanish;  
Fill their heads with old-time notions,  
And the secrets of the oceans;

*Handwritten signatures and notes:*  
H. an. clay.  
Handy handwriting.  
P. T. Benton  
Translate these!:-

*Handwritten signatures:*  
J. S. Faus.  
W. D. Zarnes  
W. J. Zorn

BUSINESS (?) WRITING. ACCOMPANYING PAPER BY P. T. BENTON.

in from the composing room and planted himself before the editor.

"Well, Mr. Warner," he said, "I have determined to

With mingled sensations of pride and responsibility the editor replied that he was glad to see that the man felt the call of duty.

"Oh, it isn't that," answered the compositor, "but I'd rather be shot than try to set any more of your copy."

## The Use of the Left Hand.

While I read with pleasure Dr. W. A. Mowry's loving tribute to his old teacher, in a recent issue of your paper, I cannot understand his thankfulness that she prevented his using his pen in the left hand, which in his case, as in about 7 per cent. of mankind, was virtually the right hand. I find it very hard to forgive my early teachers for thumping the fingers of my left hand until I consented to write with the other hand. For more than thirty years I struggled several hours a day writing as my teachers taught me. But I was a poor writer. At last the outraged nerves and muscles of my right hand gave out. I was then forced to take the pen in the left hand. After this, an exercise which had always been a drudgery became a delight, and my manuscripts were a relief to the printer, and a comfort to myself when before an audience.

No reason worthy of a moment's consideration, so far as I know, has ever been given for using the pen exclusively in the right hand, and I am glad to observe in schools and places of business that the old prejudice against left-handedness is fast disappearing.

I have studied this subject for years, and find that in most cases the awkward fingers are on hands which are resisting nature.

I have yet to find any awkward left-handed men or women who have not been made so by becoming over-conscious concerning a by no means uncommon physical

And the uncouth inscriptions,  
From the laud of the Egyptians,  
Learn the date of every battle;  
Know the habits of the cattle;  
Know the date of every crowning;  
Read the poetry of Browning;  
Make them show a preference  
For each musty branch of science;  
Tell the acreage of Sweden,  
And the serpent's wiles at Eden;  
And the other things we teach 'em  
Make a mountain so immense  
That we have not a moment left to teach  
them common sense.

—Truth.

## Her Preference.

They stood before a brown Corot.  
"Twas almost time to close.  
The room was quite deserted when  
His amorous spirits rose.  
"What shadow of art do you like best?"  
And her parted lips he kissed,  
When she with drooping lashes said:  
"I like the impressionist."

—Chicago Record.

## Ambidextrous Writing.

I have seen William Lester, who was one of the editorial writers on the Philadelphia *Record*, writing simultaneously with a pencil in each hand two distinct paragraphs of considerable length upon any subject given him. This is quite as remarkable as the feat of Blind Tom, who could play two different melodies and whistle a third, all at the same time.—N. Y. *Com. Advertiser*.

Bismarck never uses any pens save those made of goose quills.





was its president. In 1875 he obtained the agency for the sale of the Remington Typewriting Machines, and this eventually led to the formation of the firm of Wyckoff, Seamans & Benedict, which was formed for the purpose of carrying on the typewriter business. This firm secured all the rights, title, interests, etc., of the Remington typewriter, and has grown to be the largest concern of its kind in the world, with a capital of \$8,000,000. Mr. Wyckoff had long been a resident in Brooklyn and was prominent in the affairs of the Union League Club.

#### ROBERT GARVIN.

We have but recently received of the death of Robert Garvin, founder of the Terre Haute, Ind., Con'l Coll., which occurred May 19th. Mr. Garvin was born Aug. 7, 1828, in Beaver Co., Pa., and obtained his education in the district schools. He took a commercial course and became a teacher at the college of the Terre Haute, Ind., in 1860, and in 1863 founded the Terre Haute C. C., and some years later was connected with a school in Indianapolis. He had been a sufferer for years. A wife, a daughter and son, Mr. Will Garvin, survive him. The school had been conducted for some years by Mr. Will Garvin, who will continue it.

#### Hymenae.

##### LALONDE-STOFFEL.

On July 10, in Rochester, N. Y., Mr. W. S. Lalonde of Belleville, Ont., B. U., was married to Miss Marie E. Stoffel. It was a church wedding and one of Rochester's society events.

##### BARETT-WHITTAKER.

At Lincoln, Neb., recently, Mr. G. M. Barrett, prin. of the Falls City, Neb., B. C., was married to Miss Lou Whittaker, also of Falls City.

##### MAHER-FREELAND.

Mr. Henry A. Maher, prin. of the Sioux City, Ia., N. C., and Bus. Inst., and Miss Myra Freeland, were married at Gibson City, Ill., on July 2d.

Our congratulations are extended to these happy couples.

From the Burlington, Vt., *Free Press*, we clip the following from a full column account of the wedding of E. N. Barber of Packard's Coll., which we briefly announced in the July JOURNAL.

One of the prettiest weddings that have been seen in Burlington this season was held at 7.30 o'clock last evening in the Unitarian Church, when a double ceremony was performed on the occasion of the marriage of Miss Mabel M. Paul to Dr. G. R. Smith of New York City, and of Miss Rae M. Hill, formerly of the Chicago Conservatory of Music, to Prof. Edgar M. Barber of New York. Rev. J. H. Metcalf, pastor of the church, was assisted in officiating by Rev. James Ten Brook, pastor of the Berean Baptist Church. By way of introduction it should be stated that Miss Hill, who established a fine reputation as a musician while in Chicago, has been spending the last two years in study at Berlin and in European travel. She is now a widow of Miss Pauline F. Paul, and has been an instructor in Packard's Business College in New York and is now assisting Mr. Packard in preparing the new series of text-books.

#### New Catalogues, School Journals, Etc.

The third Annual Prospectus of Schuessler Coll. of Bus., Murfreesboro, Pa., which comes to us with the compliments of penman H. D. Harris, M. A. (a fine writer), is a handsome, dignified document.

The 15th annual catalogue of Northwestern Nor. Sch., Stanleyville, Mo., is the best we have seen coming from that institution. H. B. Leubach, who has been for many years at the head of the Creston, Ia., public schools, and our old friend C. A. Brauner, the penman, are part owners of this flourishing institution.

Prin. E. F. Talcott of the Richmond, Ind., B. C., believes in advertising and knows how to do it, as he shows by the last new catalogue and a booklet with the novel title "What More Do We Want?"

Some exceptionally well done penmanship in large variety adds to the attractiveness of Rockland, Me., B. C., catalogue sent out by props. Howard & Hills.

"A Small Book of Large Facts" tells about the Charlotte, N. C., C. C., and contains testimonials and portraits of a score or more successful penmen. Messrs. Jackson & Hayward are doing some bright advertising.

Sumptuous in paper and printing is the very handsome catalogue of the Rutland, Vt., Eng. and Class Inst., and B. C. L. J. Eggleston teaches penmanship and book-keeping in this school.

"The Old Witch House," "Nathaniel Hawthorne's Birthplace" and many equally interesting views are given in the new catalogue of the Salem, Mass., Con'l School. These little touches add much to the appearance of a school circular. This school has lately adopted Sadler's Office Practice. Miss Emma A. Tibbets is the prin.

Bro. Mueschman has spent a small fortune in getting out the 25th Anniversary souvenir catalogue of the Gem City B. C., Quincy, Ill. It has an embossed silver cover, beautiful specimens of penwork from the pen of H. P. Behrensmeier, scores of portraits, interior and exterior views of buildings, Mr. Mueschman's beautiful home, etc. One cut shows portraits of a group of students representing twenty-five States and foreign countries.

Plenty of crisp, good paper and good printing, coupled with clear, business-like statements go to make a good catalogue of the Wilkesbarre, Pa., B. C., G. W. Williams, Prin.

The catalogue of the Bowling Green, Ky., B. C. is printed in two colors and tied with ribbon. It contains a sworn statement of H. H. Cherry to the effect that all pictures and views are from actual photographs and all representations of penmanship are from the genuine penmanship executed by Cherry Bros. This is something of a novelty.

Other attractive catalogues have been received from Uni. of Notre Dame, Ind.; Source, Ark., Coll.; Nashua, N. H. B. C.; Afton, Ind., Nor. and B. C.; Bradbury Chas. and St. Sch.; Clarkburg, W. Va., Mo. State Nor. Sch.;

Cape Girardeau, Mo.; Oakwood Sem., Union Springs, N. Y.; No. West. Collegiate and B. Inst., Minneapolis; Clinton Class Sch., Peekskill, N. Y.; Uni. of New Mexico, Albuquerque, N. M.; Fronty's B. C., Athol, Mass.; Canton, Mo., C. C.

"The Dixon, Ill., College Educator" is the name of a bright looking college journal, the first number of which is before us. It should bring lots of business to that hustling institution—the Dixon Normal.

"The Cedra Rapids, Ia., B. C. Advertiser" does some mighty bright advertising for a good school conducted by a bright man—A. N. Palmer.

Other well printed college journals have come from the following schools: Scranton, Pa., B. C.; National B. C., Roanoke, Va.; Wichita, Kan., C. C.; Ohio B. C., Mansfield, O.; Arkadelphia, Ark., B. C.; Eastman Coll., Poughkeepsie, N. Y.; Bartlett C. C., Caudett; Waukegan, W. Va., B. C.; Fairview Inst. and C. C., Gibbstown, N. C.

## THE EDITOR'S SCRAPBOOK.

[START WORD MADE IN THE JOURNAL OFFICE.]

IN the June JOURNAL we announced the starting of "The Penman's Exchange Department" in the Editor's scrapbook column and have received numerous requests to place names under the two heads—amateur and professional. If you desire to exchange specimens and thus add to your scrapbook collection, send in your name and post office address and state whether you desire to be classed as an amateur or professional. The same names will be published but once, so address your JOURNALS and copy the names. Here are the names received so far:

#### PROFESSIONAL.

L. W. Hammond, Batavia, N. Y.  
L. H. Jackson, Charlotte, N. C.  
D. B. Anderson, 3411 No. 2d St., Des Moines, Ia.  
J. J. Reese, Newnan, Ga.  
J. A. Elston, Canton, Mo.  
T. P. McMenamin, 2317 No. 18th St., Philadelphia, Pa.

#### AMATEUR.

J. W. Hildreth, Santa Ana, Calif.

All JOURNAL readers are at liberty to use this column to add them in exchanging specimens. Nothing can give a penman so much inspiration, instruction and delight as well arranged scrapbook collecting work of our best penmen. Of course, many of our leading penmen derive a large part of their income from the sale of specimens, and cannot be expected to exchange. This column is for the benefit of those who desire to "trade" specimens. Send in your name.

A photograph of a neat piece of engraving comes from A. B. Cushman, Chicago. We have also received some very handsome pieces of automatic lettering from Mr. C. He has lately taken in as partner, E. Brightman, Bippus, Ind., and the new firm is making a strong bid for automatic work.

B. F. Waddill, Baton Rouge, La., puts a neat border around the dollar bill he encloses for subscription to the JOURNAL. P. S.—We accept the dollar, if they are not framed.

Frank Laughner, Marion, Ind., Nor. Coll., sends us neat example of pen-drawing.

Policy writing is the forte of F. B. Stem, Paola, Kans., and the last examples received from him are very fine.

Business and ornamental writing and flourishing from the pen of G. S. McClure, Harrisburg, Pa., show that he is making rapid strides toward the top.

Some excellent specimens of business, ornamental and card writing have been contributed by L. W. Hallett, Elmira, N. Y.

C. A. Hatfield, Wilmington, O., favors us with a large variety of plain, card and ornamental writing.

A rising young penman is J. C. Olson, Chamberlain's B. C., Lincoln, Neb. He sends some good business and ornamental writing.

Graceful and accurate are the three styles of ornamental writing before us from the pen of J. W. Lampman, of the Omaha, Neb., C. C.

A beautifully written letter in the professional style is that which comes to us from R. S. Collins, Pierce Coll., Philadelphia.

E. L. McCain, Central B. C., Toronto, sends half a dozen styles of fine script. He writes a good hand.

A couple of dashing flourishes and some ornamental writing are sent by D. J. Hill, Cecilham, Ky.

Handsome written letters in the professional style have come from D. B. Anderson, Des Moines, Ia., who is a partner in the Western Illustrating and Eng. Co.; H. A. Warner, Akron, O.; J. W. Hildreth, Santa Ana, Cal.; J. W. Hazlett, Mulberry, Ind.; W. J. Montgomery, Oakland, Cross Roads, Pa.; Sam Evans, Springfield, Mo.

An artistic piece of vertical writing that is recently received from L. M. Kelchner, Des Moines, Ia.

I. P. Berryman, Lewiston, Me., is making great improvement in his business writing.

Excellent examples of business writing have been received from T. P. McMenamin, Philadelphia; C. S. Hannack, Orleans, Neb.; J. J. Reese, Newnan, Ga.; J. A. Elston, Canton, Mo.

Plain, ornamental and card writing specimens have been received from Miss Ella E. Collick, Laclede, Iowa, who does good work for a lady. She has an "adv." in the "penman" column of this issue of THE JOURNAL.

Business and ornamental writing, showing much skill, has been received from Mr. Ennis, Newport, Ore.

When F. H. Criger, Scranton, Pa., "bumps" himself in the card writing line, something fine is the result. He evidently humped himself when he wrote those before us. Other finely written cards have come from T. Courtney, Flint, Mich.; W. C. Bostwick, Philadelphia; W. A. Ripley, Huntington, W. Va.; C. M. McCall, Caledonia, O.; N. C. Brewster, Elmira, N. Y.; J. C. Olson, Lincoln, Neb.; A. W. Hall, Los Angeles, Calif.

#### Students' Specimens.

A. F. E. Diers, a student of Perry B. C., Rutland, Vt., sends us some splendid writing by J. E. Leamy, a 15-year old student. Other excellent writers among Mr. Eggleston's students are: J. E. Parker and E. C. Jaquith, the latter being left-handed.

W. F. Diers, a student of Mr. Rose's, Omaha, Neb., B. C., has the regular professional swing in his work and should enter the professional ranks. He is a fine writer and will yet rank high.

We have been called on to select the best specimen and the specimen showing most improvement in the writing of the students of commercial dept. of Gateway Female Coll., Searcy, Ark., of which C. A. Hinchey is prin. The best specimen, in our judgment, is from Miss Gertrude Haver, the most improvement was made by Miss Ida Hall. Other writers worthy of special mention are Misses Sallie Hall, Altha Blanks, Myra Maxville, Kate Borden and Nell M. Davis.

Some sheets of well executed exercises and business writing have come from the students of G. C. Sherry, of the Liberty, Mo., B. C. Among the best we have selected Clara Dawson, Florence Doan, Edwin Lincoln, Dora Hayes and Chas. Doan.

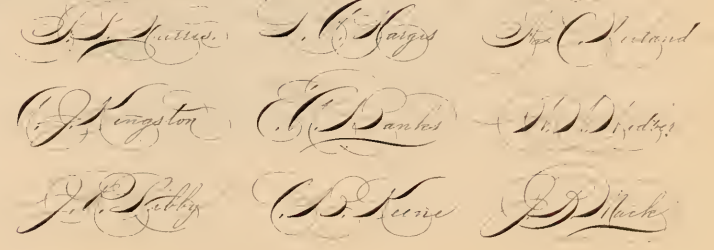
Frank Knox, John Jorgensen, E. Tyrrell and Anna Farrell, students of J. R. Brandrup, penman of the Manokto, Minn., C. C., are responsible for some splendid oval movement exercises sent us. They show good movement, good control and good teaching.

J. G. Bartlett, C. M. Nevitt, J. N. Payne and John H. Wathen (the latter aged nine), send some excellent specimens of business writing. They are pupils of D. J. Hill, Cecilham, Ky., B. C.

J. W. Urnston, student of N. J. B. C., Newark, sends some gracefully written cards.

J. C. Rundle, Nishabotna, Mo., a Kelchnerite, drops in some business and ornamental writing that has the Kelchner swing—and it's good enough for anybody.

G. S. McClure, Sch. of Conn., Harrisburg, Pa., sends some pencil drawings by Charles Yoder, 7 years of age, that are remarkable for one so young.



ORNA-MENTAL WRITING BY J. B. MACK, NASHUA, N. H.



## THE PENMAN'S LEISURE HOUR.



BY C. L. STUBBS, ARMSTRONG'S PORTLAND, OREGON, BUSINESS COLLEGE.

WRITING OF THE WORLD.

The Pen Mightier than the Shillalah Even in Ireland.

D. W. Hoff's Observations on the Ground.



FOR some time THE JOURNAL has been collecting material showing the copy-book and business writing of the various civilized countries. When we learned of Mr. Hoff's intended European trip we asked him to keep his eyes open and report how he found matters chirographically on the other side of the Atlantic. We take pleasure in presenting herewith (taken from a personal letter) a brief outline of what he found in Dublin. Writing in England, Ireland and Scotland is substantially the same, as practically the same copy-books and models are used in the three countries.

We show herewith photo-engraved reproductions of a part of the sheet sent by Mr. Hoff, and from two of the standard Irish copy-books. One specimen is in the regular copy-book style, two are "civil service," and one what we would term "business" writing.

Here is what Mr. Hoff has to say:

DUBLIN, IRELAND, July 3, 1895.

DEAR KINSLEY: . . . I mail you herewith an interesting lithograph. . . . Ladies write a large angular hand. The hand taught in the schools slants even more than the writing on the lithograph sheet sent you. The man who sends this out is conducting a school the special object of which is to cram pupils for the civil service examination. They nickname them "Grinders." He has promised to send you his literature and a letter.

From the secretaries of the Bank of Ireland and the Royal Bank of Ireland and the "Grinder" (who is an ex-civil service man and whose business makes him good authority), I gather that slant writing is almost universal in Ireland.

"The Grinder" positively states that there is no restriction as to slant imposed by the Government (English Government of course.)

The statement was made to me by Mr. Baskin, in Bank of Ireland, that of 170 employed in the bank, probably not more than four wrote the vertical.

Have keenly enjoyed every second in Ireland.

Hastily,

D. W. HOFF.



From the Practical Text Book Co., Cleveland, O., we have received the '95-'96 announcement of their various publications. The name on the cover is "Books." It is made very attractive, by being printed in two colors and by the use of many excellent cuts. This company pay special attention to the quality of paper and general typography used in their books and advertising circulars. They publish a full set of commercial text-books and are meeting with success in introducing them. If you are interested in commercial school texts send to them for circulars.

Spencerian steel pens are known the world over. The Spencerian Pen Co., 450 Broome street, New York, make about every style of pen imaginable. Their latest stroke is the production of an oblique pen for vertical writing.

*Ireland abounds in beautiful scenery.*  
*Ireland abounds in beautiful scenery*

*Ireland abounds in beautiful scenery.*

*Ireland abounds in beautiful scenery*

*Ireland abounds in beautiful scenery*

FROM ORIGINAL WRITING BY CLERKS IN ROYAL BANK OF IRELAND, DUBLIN.

*Dublin gives us nice silks Belfast fine linen. D*

FROM ADAM'S EXCELSIOR COPY BOOK NO. 6. WRITTEN BY W. WIGHTMAN; ENGRAVED AND PUBLISHED BY HUGH ADAM, ARTHUR ST., BELFAST, IRELAND.

IRISH WRITING.

239, Grafton Street, Dublin,  
11<sup>th</sup> December, 1879.

Messrs Bruce & Co. Edinburgh,  
Gentlemen,

Enclosed you will find draft upon the Royal Bank for One Hundred and nineteen Pounds nine shillings and eleven pence sterling in payment of *ap* as at foot. Please to acknowledge receipt. Your other account will be remitted at end of month

I am.

Yours faithfully,

David Maunsell

FROM COPY HEAD LINE BOOK 59, PUBLISHED BY ALEX. THOM & CO., 87 MIDDLE ARREY ST., DUBLIN, IRELAND.

A B C D E F G

a b c d e f g

LARGE SIZE CIVIL SERVICE HAND, FROM LITHOGRAPH PUBLISHED BY GEO. E. SHERREY, F. S. S., CIVIL SERVICE TUTOR, LONDON, GLASGOW AND DUBLIN. ORIGINAL WRITTEN BY MR. SHERREY.

Four points are made, and one of each will be sent for four cents in stamps.

In a letter recently received from R. L. McCready, 10 Sandusky street, Allegheny, Pa., he says: "My advertisement in THE JOURNAL is bringing orders daily." His "Fountain Marking Pen" is selling rapidly and is giving satisfaction.

The "Rapid Writer Fountain Pen," sold by H. E. Peck, Box 606, Washington, D. C., is meeting with a large sale. The price is \$2.50 and \$1.25 is allowed for an old fountain pen in part payment.

Miss Ella E. Calkins, Lacelle, Iowa, does creditable work in writing, drawing and lettering and you will want some of her work for your scrapbook. Twenty-five cents will show you her skill with the pen.

Williams & Rogers, Rochester, N. Y., and Chicago, publishers of school books, have issued a very neat booklet, entitled, "Up-to-Date School Books"—the cover design of



which we showed in the July JOURNAL. This little booklet is printed in two colors and presents a very handsome appearance. It describes the various publications for schools issued by this enterprising firm and no doubt can be had for the asking.

A novel penholder is that manufactured by the Xpeller Pen Co., 806 Madison street, Oak land, Cal. It expels the pen without soiling your fingers and is a pleasant holder to use. They are sold for 15 cents each or sample half dozen to penmen by mail for 50 cents.

The Geo. A. Ray Co., Grand Island, Neb., are anxious to hear from all who are interested in vertical writing. They most conscientiously believe that vertical writing is the style, and that "Ray's Round Rapid Vertical Penmanship Copy Books" are the books. Send to them for circulars, etc.

D. L. Musselman, Quincy, Ill., is a business man and business college man of long experience and should know just what business schools need in the line of text books. He has some excellent books on the market and they are being used in a large number of schools. He will be glad to send circulars to all interested.

"Cerotypes," is the title of an attractive pamphlet that comes to us from the well-known engravers, Frank McLoes & Bros. The word quoted, we believe, was coined by the McLoeses to stand for the kind of relief plate made by their own was method. Numerous examples of these plates are given in the pamphlet, and we are pleased to say that in general effect and quality of line they approach lithography so closely that nine out of ten business men would be unable to distinguish the difference. These plates are admirably suited for letter heads, billheads, etc., also for copy line and signature work. Unlike lithography or steel plate printing, "Cerotypes" are type high electrolytics and may be printed on any ordinary printing press, no special equipment being required.

"Artist Penmen."

Artists, though one would not think it, are worse penmen than editors. Probably the men most distinguished for their hand writing are John LaFarge and Wyatt Eaton. Mr. LaFarge's reputation with the pen is, in fact, commensurate with his reputation with the brush. One time these two men had occasion to correspond. Mr. LaFarge wrote to Mr. Eaton. Mr. Eaton not being able to decipher the letter wrote to Mr. LaFarge to inform him of his difficulty. Mr. LaFarge could not read Mr. Eaton's letter and so wrote him. Mr. Eaton was baffled a second time and wrote again to Mr. LaFarge. After some further correspondence equally futile a personal interview was arranged. In the "Memories of Mary Jane," by George R. Sims, it will be recalled that when the cook wrote to Tom, Mary Jane always knew it by Tom coming around the next evening to find out what was in the letter.—N. Y. Times Advertiser.

**The Battle of the Inks.**

"Tush!" cried the Red Ink to the Black.  
"I'm full of color which you lack.  
Black is the symbol of the sad;  
Red is the symbol of the glad;  
Red is joyous, red is lead,  
Red's the hue of the truly proud.  
Black means mourning. 'Rah for me!  
I'm the color of victory."  
"You are the color of the battle field!  
You are the color of death well scaled!  
You are the hue of the men whose plea  
Is summed up fully in anarchy!"  
The Black Ink said to the Ink of Red.  
"Red is the groundwork of England's flag,"  
"Red is the field of the Anarchist's rag!"  
"Red is the hue of Liberty's reign."  
"Black is the color that followed its traitor  
In the land of France where kings were  
killed.  
Where history stands with its heart full  
chilled."  
"Red for me!" cried the Red Ink then.

"Let me stand by the use of men,"  
Said the Ink so black,  
"Despite my lack  
Of color and hue,"  
And the hours flew,  
The Ink so red that 'twas filled with pride

In a column of figures does now abide.  
The Ink so black that it roused the sneer  
Of the Colorable Ink came out this year,  
On a soft and beautiful spring-time day,  
In a verse that will live forever and aye."  
—Harper's Magazine for May.



**A Feast with Rare Old Books.**  
Hail, mistick Art! which men like angels  
To speak to Eyes, and paint unbody'd  
Thought!"  
—J. Champion, 1740.



E are indebted to our friend, J. O. Wise, Supr. of Penmanship and Drawing in the public schools of Akron, Ohio, for a very pleasant hour with some mellow old penmanship works. Mr. Wise is a connoisseur of these old treasures, and his collection of them is extensive and valuable. An examination of the work of these old-time penmen has interested us greatly, and we have been led to look up all such works in Mr. Ames' private library, as well as those in THE JOURNAL library. We have decided that our friends should enjoy the feast with us, and with that object in view will present a series of articles with examples of the work of the fathers of script writing.

Chief among these books is Cocker's

"Penman's Treasure," an English collection of script and ornate penmanship, which, according to the inscription on the flyleaf, would seem to date back to 1658, and to have cost eighteen pence. We present herewith a photo-engraved facsimile of the title page, which is fairly representative of the work, both as to design and skill, in the book.

The frontispiece represents two knights in full armor, with lance and shield, the bottom of the design being a graceful scroll, while two small birds connected by scrolls form the head piece. In the center is a Latin verse, below it a verse in English, a script capital alphabet separating them. All of this work is done in the florid flourished style so peculiar to the time, with light lines and little or no shade.

Birds, scrolls, figures, dragons, head and tail pieces, ornate script initials, all flourished in the same style as the frontispiece, form a large part of the work. There are a dozen or more styles of letters, most of them graceful, but few legible.

There are several samples of accurate

and graceful German and Old English lettering.

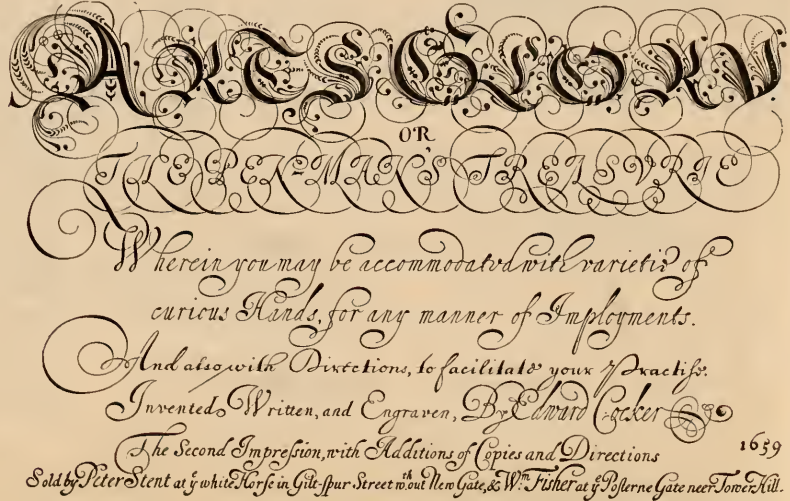
In addition to the twenty six plates there are eight pages of instructions under the heading: "To the legions Practitioners in the Art of Writing." Then follows a flowery tribute to writing. Next comes the instructions about light, the kind of desk, the penknife (to use in cutting the quill), and the quill. Nothing is said about paper or ink. After giving ten important rules, Mr. Cocker concludes with the following advertisement, which shows that while his claims were not so extravagant as those made by some of our more modern penmen, yet he knew the value of a good advertisement, and knew that the best place to put it was at the end, to show in style of the patent medicine reading notices, that it was "for sale in all drug stores." Here is the advertisement:

"Such as would learn to Write exactly, in a short time, all or any of the Hands contained in this Book, or Hands used by other Nations. Also Arithmetick in whole numbers, Fractions, Decimals, or Logarithms, may be taught by the Author hereof, dwelling in Pauls Churchyard, betwixt the Signes of the Sugarloaf, and the Naked Boy and Shears, right over again Pauls-Chain."

Cocker was born in 1631 and died about 1677. He was an engraver, as well as penman, teacher, mathematician and author, and engraved and published several works on writing, prominent among them being the "Penman's Treasure" and "Penna Volans," but two authenticated copies of the latter work being in existence. He seems to have been an authority on "Arithmetick," too, and wrote several works on it, which were published after his death.

He seems to have been more of an artist penman than a teacher, and left but little impress upon the handwriting of his time, although he was without question the greatest penman England had produced up to that time or for more than a century later. For more than a century the penmen and writing masters copied the style of Cocker.

(To be continued.)



Wherein you may be accommodated with varieties of curious Hands, for any manner of Employments.  
And also with Directions, to facilitate your Practice.  
Invented, Written, and Engraven, By *William Cocker*  
The Second Impression, with Additions of Copies and Directions  
Sold by Peter Stent at y white Horse in Gilt-spur Street w<sup>th</sup> New Gate, & W<sup>th</sup> Fisher at y Pillarne Gate neer Tower Hill.

1659

# Supplies for Penmen, Artists and Schools.

WE have received so many calls for supplies for penmen, artists and schools that we have decided to furnish these goods to JOURNAL readers and their friends. Our office is right in the heart of the paper dealers', pen manufacturers', artist material dealers' and school furnishers' district in New York and we have exceptional opportunities to select the best goods, which we shall furnish at lowest New York prices.

**HOW TO ORDER.** Send money by P. O. Money or Express Money Order. Registered Letter or Bank Draft. Stamps taken, but are at risk of remitter. State explicitly what is wanted and whether to be sent by mail or express. Goods can be sent by express only unless a mailing price is given. Inks and other liquids are mailed in a patent case (approved by the P. O. Dept.), which prevents breakage. Write name, post-office, express office, express company and state very plainly. No accounts opened, no goods sent C. O. D. unless a substantial remittance on account (not less than \$3) accompanying the order. Money must accompany the order.

## ✧ PENS. ✧

(By Mail, Postpaid.)

*Expert writers prefer it to all others*

**PERFECT LUXURIOUS**  
**A** Earn their name **B** because they **P** are made from  
**the** Best materia **B**ls, by the Best **P**workmen, give  
**the** Best service, **B**are commend **P**ed by the Best  
**w**riters, and used **B** exclusively in many of  
**the** Best schools **E** throughout the **E** country.  
**Yes**—they cost a lit **E** more than ordinary  
**pens**—as much as one **E** thirtieth of a cen  
**a** pen more **E** by the gross. **S** If that differ  
**w**ould interfere with yo **S** urgetting the **N** Best.  
**Ames'** Best **S** Pens are not **T** the pens for  
**you**. The price **S** is 30 cents a **T** quarter gross  
**box**; \$1.00 a **S** gross.

*And it is the ideal pen for business writing.*

### Gillott's Pens.

No. 290. Lithographic and Drawing Pen, superfine points.....	per doz.,	45
" 175. Ladies' Pen, extra fine points.....	per gross,	82
" 650. Crow Quill, for Drawing.....	per doz.,	20
" 905. Extra fine, junior.....	per gross,	\$1 40
" 1001. Double Elastic.....	per gross,	80
" 464. Principally, for Artistic Writing.....	per gross,	1 60
" 1. (Finest drawing pen made).....	each,	10

### Esterbrook's Pens.

No. 048. Folcon.....	per gross,	60
" 135. At. Professional Medium Course (for business writing).....	"	75
" 222. No. 2. Oblong.....	"	1 00
" 223. No. 1. Oblong.....	"	1 00

### Spencerian Pens.

No. 1. College.....	per gross,	\$1 00
" 23. Drawing.....	"	1 00
" 0. Flourishing.....	"	1 00
" 14. Artistic (for Professional Writing).....	"	1 00

### Tadella Alloyed Zinc.

13 Nos.....	per gross,	\$1 25
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### Soennecken Pens.

For Round Writing, German and Old English Text Lettering, Etc.

### Single Pointed Pens.



Nos. 1, 1½, 2, 2½, 3, 3½, 4, 4½, 5, 5½, 6.....	per doz.,	25c.
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### Double Pointed Pens.



Nos. 10, 20, 30, 40, 50, 60, 70, 80, 90.....	per doz.,	50c., ¼ doz., 50c.
Sample Assortment of Single and Double Pointed Pens, 25 in box.....	per doz.,	25c., ¼ doz., 15c.
Three Pointed Pens.....	per doz.,	25c., ¼ doz., 15c.
Three Pointed Pens for ornamental work, Holder and 9 Minute pens, complete.....	per doz.,	\$1 25



Minute Pens for above..... per doz., \$1; each, 15c.



With this instrument 2 or 3 parallel lines can be made with one motion. The accompanying 9 minute pen admits of producing 144 different double and 304 different triple lines.  
 Penholder for Round Writing Pen..... each (mail), 15c.



Double Penholder for Round Writing Pen..... each (mail), 15c



MacCreedy's Penobith Marking Pen. For Window Signs, Price Cards, Notices, Packages, Etc. Is pocket size, made entirely of metal and nickel; will not wear out; uses fluid ink. Sizes 2 to 10 width stroke. Full Outline, 1 Marking Pen, 1 Rubber and Glass Ink Filler, 1 package Powder for 4 oz. finest marking ink, and 1 large sheet containing plain and fancy alphabets with instructions (mailed), in neat case. 25 cents.

### Automatic Shading Pens.

(By Mail, Postpaid.)



Nos. 00, 0, 1, 2, 3, 4, 5, marking. Nos. 0, 1, 2, 3, 4, 5, 6, 7, 8, shading.  
 Nos. 00, 0, 1, 2, 3, 4, 5, 6, 8, non-shading.  
 Nos. 00 to 8..... each, 25c.

### Ruling Pens.

(By Mail, Postpaid.)

No. 458. 6 in. Ebony..... each, 15c.

No. 269. 14½ in. Bone, without Hinge..... 25c.

### Spencerian Ruling Pen.

Will make any width of mark up to 1-16 of an inch, and holds sufficient ink to last for considerable ruling. Price, each, 25c.

### Quill Pens.

Italian Quill Pens.....	per box of 25 pens,	40c. Mail, 15c.
Office ".....	" 25 "	75c. 50c.
Congress ".....	" 25 "	\$1 25.

## ✧ INK. ✧

(Fluid.)

Walden's Japan Ink (Imported, Glossy). For professional Writing and Flourishing (best ink for Penmen), put up in imported glass bottles. Quart bottle, \$1.25; Pint bottle, 75c.; Half pint bottle, 45c.; Quarter pint, 25c. (By Express.)

This ink should be reduced with alcohol or some good fluid when it becomes thick. This makes it a very economical ink.  
 Arnold's Japan Ink (Imported, Glossy). Quart, 70c.; Pint, 40c.; Half pint, 25c.; Quarter pint, 15c. (By Ex. only). May be reduced with fluid.  
 Carbonine Waterproof Ink for Drawing, 14 oz. bottle (by mail, 25c.)  
 " " " " and Writing, 14 oz. bottle (by mail, 25c.)

### Colors.

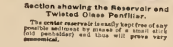
Also in 60 colors, same price.

Vermilion, Brick Red, Carmine, Scarlet, Yellow, Orange, Brown, Blue

Indigo, Green, Violet Gold Silver, Copper.

### The Carbonine Liquid Drawing Inks

are an original American product, and are put up in patent reservoir bottles which enables one to utilize the last drop without tipping the bottle. The shape of the bottle also carries all sediment to the sides and leaves the pure, clear, limpid ink in reservoir. Carbonine inks are not ground stick ink, but are made by an extremely easy and novel process which makes a clear, transparent solution. These inks do not corrode the pen; do not evaporate quickly; may be thinned with boiled water when they become too thick. Carbonine Inks are the ideal drawing inks.



(½ Size of Bottle.)

French Liquid India Ink (Indefinite). Large size bottle, 50c.; (mail, 55c.); Small size, 25c.; (mail, 30c.).  
 Colored Indefinite Drawing Inks. Blue, Green, Carmine, Yellow, Violet, Scarlet, Brown, 25c. per bottle; (mail, 30c.).  
 Higgins' American Drawing Ink (Waterproof). Bottle, 35c.; (mail, 50c.).  
 (Not Waterproof). Bottle, 25c.; (mail, 30c.).  
 Gold, Silver and White Ink. 5c. bottle; (mail, 40c.).  
 White Ink (paste), in tubes, 50c. each (mail).

### Worthington's Inks.

(Pints and Quarts by Express; Small Bottles by Mail.)

Worthington's Artist Ink. A Brilliant and Beautiful Glossy Black Ink. 2½ oz. bottle, 25c. (mail, 30c.); 4 oz. bottle, \$1.00. Pint, 75c. (Ex.)  
 Worthington's Gipsy of the Black Ink. An easy flowing copying ink. May be diluted with water as required. Small bottle, 15c. (mail, 20c.); 4 oz. bottle, 25c. (mail, 30c.).  
 Worthington's Diamond Gloss Ink. An exceedingly glossy ink. Produces fine lines and is especially good for card writing. 3 oz. bottle, 35c. (mail, 45c.); Dozen, 32c. (Ex.)  
 Worthington's Emerald Ink. An easy flowing, non-corrosive copying ink. Small bottle, 15c. (mail, 20c.); Dozen, 81c. (Ex.)  
 Worthington's Emerald Ink. A beautiful free flowing green writing and copious fluid. Put up in elegant square bottles. Each, 15c. (mail, 20c.); Per doz., 81c. (Ex.)  
 Automatic Shading Pen Ink. Per bottle, 15c. (mail, 17c.); Per doz. bottles, \$1.20. (Ex.)

Address, AMES & ROLLINSON CO., 202 Broadway, New York.



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**INDIANAPOLIS COLLEGE OF COMMERCE.** Actual business from start to finish. A court reporter of 30 years' experience teaches Shorthand, Handwriting school quarters in Indiana. Elevator electric light, sea and steam bath. For full information. "JOURNAL BUILDING," Monument Circle, Ind.

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**THE USE OF CUTS on this page or any department from the current style of display will cost 50 per cent. extra.**

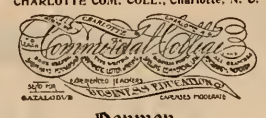
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**Penman.**  
**D. S. HILL, Penman, Marion, Ky.** beautiful flourish 10 cents, cash, business and fancy 10 cents, mail course \$3.00, cards 10 cents. All kinds of order work.

**SAVE YOUR MONEY** by ordering your Automatic Shading Pens, Shading Pen Inks and Supplies of the "Automatic Man."

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**MISS ELLA E. CALKINS, Lacle, Iowa.** One dozen cards 2c. Written in twelve styles 50c. Specimen of lettering or pen drawing 25c.

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**P. B. S. PETERS, Storm Lake, Iowa.** Send two dollars and get one year's subscription to Commercial Business Reporter; Ink Recipe; Method Rating Cards; total value \$1.00. 13 lessons in plain penmanship, \$1.00. Lessons in shorthand by mail in exchange for books or anything of value. Send stamp for particulars or penmanship circular.

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**P. GILMAN, Penman, Redington, Nebraska.** A fine sample of my ornamental penmanship, and a dozen written cards for 25 cts. All penwork a specialty. 1-17

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In answering advertisements signed by a non-de, please, please and mistake are avoided by reading and stamping the right reader for making and writing the non-de pen in a corner, then enclosing each reader in an envelope addressed to The Penman's Art Journal, 222 Broadway, New York. Postage must be sent for forwarding Catalogues, Newspapers, Photographs, etc.

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**I HAVE** a public school education, spent 15 months at Kansas State Agricultural Coll., graduate final exams. Will soon complete Kansas Penmanship. My specialties are plain and ornamental penmanship and drawing. Can also teach bookkeeping, geography, psychology, arithmetic, grammar and spelling. Familiar with standard texts. Can refer to leading penmen. Will take \$2.50 per month salary at start. Ready September 1. Address, **PENMAN'S ART JOURNAL**.

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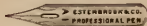
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
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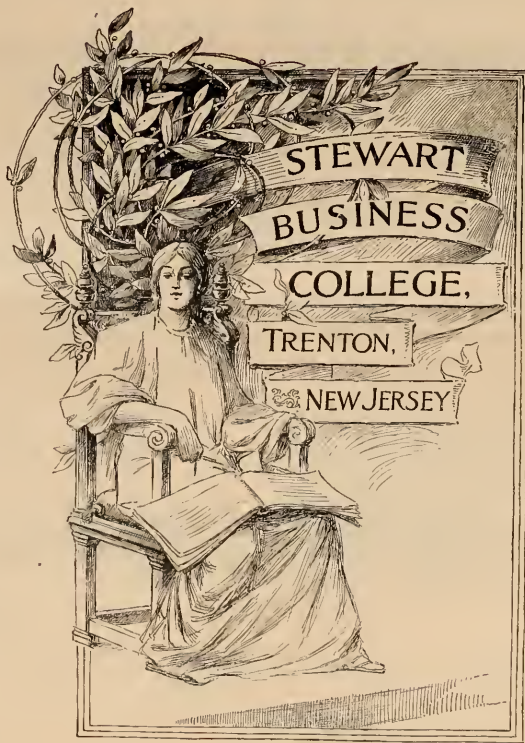
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### *Does Muscular Movement Make Large, Loose Writing?*

### How $L_c$ Should Be Made.

*Intelligent Practice on Little Exercises Gives Big Results.*

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K, M and F.

ginning. The first line should be so located as to form the shape of a saucer. This will give a good loop. Much practice on the *L* without a good mental copy will result in little more than a waste of time. In reviewing the combinations in No. 40 work for an increased rate of speed.

83.—Work by the hour on Nos. 41 and 42 in the order given, spending at least 30 minutes on each exercise before changing. Illustration in No. 41 containing the *d*, *f* and *g*, need not be practiced.

*The Secret in f.*

84.—The secret in making the  $f$  is illustrated in

exercise 1, No. 42. Use arm muscles at a high rate of speed for an hour at a time. (Don't get the idea that I mean reckless practice here or anywhere.) End each letter with an angle or loop on the *left* side. Follow this with 2, making not fewer than 90 *f*'s a minute. Avoid lengthy narrow loops and be sure to tie securely at base line. An opening in the *f* or loop *d* means weakness.

85.—Should you find some difficult places in this lesson, feel encouraged by remembering that it is through the mastery of the difficult that success is won.

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A handsome certificate, with appropriate wording, will be awarded to the person practicing from these lessons who makes the greatest improvement.

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Criticism Column.

Roy and J. B.—Come, come. Your capitals are big enough for signboards and your ideas on business writing are too small for measurement. Take up the December lesson in earnest, send in your practice every week and I will help you all I can.

Mr. "No Stamp."—In those red ink criticisms, etc., for 15 cents, do you send a *personal* letter *fresh* from the pen? A.—Did it occur to you that I might write to your sweet-heart, engrave the letter or send you a "lottery blank?"

G. W. H.—Should one always write at the same rate of speed? A.—Not any more than you should always ride a bicycle or a horse at the same speed. Four strokes a second slow; from five to seven medium, seven to nine

Andrew.—Must all tobacco users quit trying to learn to write, etc. A.—No, no, but quit using tobacco, and quit swearing about it, too. Such habits are not manly.

"Prof." A.—How do you get a pupil to do his best?  
A.—Fire him! Fire him! No, I do not like your writing.  
Too many extras. See J. A. A. March Journal.

W. S. H., D. H. S., and others who stop.—You would not make good errand boys. *Too many stops*—on a journey



through a word. This isn't business. You have been watching some card writers. No more of this.

P. H. H., W. H. S., F. E. D., Clara.—Everything promising. Study details. Review on lively time drills. More practice on figures. Send some designs. Get a record on speed.

A. T. E., Santa Barbara.—Pupils entering school late in the term are put at the foot instead of at the head of a spelling class and given a chance to "work up." You and other beginners must go back to the first lessons. Your writing is stiff. Spelling bad.

Steno?—No. Your shorthand writing is not good. Characters too large and scattered. It is like sowing a pint of wheat on an acre of ground. Your longhand is too long. Study June and September lessons.

J. K. B.—How can I break my pupils of finger movement? A.—First break yourself by practicing for a month or more with closed hand, keeping holder midway between knuckle and back thumb joints.

C. A. S., Elmira, W. P. S. and L. B. C.—See illustrated remedy for H. W. K. in April, also H. W. K. in August. Can't you do as well as he did? Send specimens at least twice a month. Your best, now.

O. B. L.—For one of your age your improvement is far above the average. Glad indeed I am that you have quit chewing, but don't smoke occasionally. Yes, by all means enter a good business college.

L. D. T., Paul, Gertrude and W. H. S.—Write twenty-five capital N's on a line eight inches long. Sixty N's per minute makes seven strokes per second, medium rate. Practice on forms ruled for invoices, etc. See G. W. H.

C. E. W.—Await future numbers of THE JOURNAL for satisfactory answers to your questions.

E. B. L. sent 15 cents and practice sheets, but no address, 32 cents from A. E. S., Wayland, Mich., with neither specimens nor statement as to what he wanted.

There are a number of points concerning the shape of letters and figures that cannot be given this month.

Chas. C. C.—So you were sleeping. I thought so. I knew you would not get mad. Glad we aroused you. Keep awake now and I will guarantee success. Your work on plate 1 is good, very good. Rub your arm and hand. Share your time with plates 2 and 3.

## LESSONS IN PROFESSIONAL WRITING.

BY C. P. ZANER, COLUMBUS, O.

No. 8.

[INITIAL MADE IN JOURNAL OFFICE.]



HERE we have a modification of a former principle; one that is used quite extensively. The aim should be to keep the principle as full and unmodified as possible. The tendency is to make it too narrow and too sharp at the top. The first oval should be horizontal or nearly so. This oval should never drop below the line; in fact, should not quite touch it. There is no need of rule in this phase of the work. That is, forms need not conform to some one pattern to be pretty. The chief requisite is that the letters, as a whole, balance well; that

the pen in M and N, but do not place the pen on the shade of the first part in starting the second, but near to it instead. Suit yourself about raising the pen in Q. The W is similar to the N and M.

One of the main faults with beginners is to hurry the motion too much in going from one form to another. Thus in the A's there is no need of hurry in making the lateral oval and joining to the following form. Ovals are frequently flattened in this haste of joining. Simply let the arm revolve with freedom and ease on the muscle near the elbow. Endeavor to secure fullness of oval rather than fastness of motion. For beauty should be your aim.

*queen quinquennial donned disarmed fulfill*

ACCOMPANYING LESSON BY L. M. THORNBURG.

the ovals are full and the lines well curved; and that the lines are fine and the shades smooth.

The last line expresses the three chief essentials of page writing. It is not necessary to write any particular slant, but it is essential that it be uniform. So it is with spacing. There is no reason why you should not write a more compact hand than here given if you prefer such a hand. The same is true of a more running style. The main thing is to make the style you prefer beautiful. This you can do by employing such elements of beauty in lightness and curvature of lines as is most universally admired. But if in connection with these you can leave the impress of your own nature thereon, so much the better for you and for your profession.

The capital exercises herewith should be practiced faithfully, enthusiastically and rigorously. Do not pause much along the way. Raise the pen in going from one A to another, but you need not check the motion. Make the stems of the B's first, then finish from right to left. The G's may be made continuously without raising the pen, or you may raise it after the shade, as did the writer.

What is true of the G is also true of the L. Raise

Speed, in this line of work, is of secondary importance. Of course you must have enough force and momentum to secure fullness and gracefulness of form, but it is foolish to have so much of it as to destroy these desired qualities.

## ROGUES CAUGHT NAPPING BY THE FLASHLIGHT OF THE HANDWRITING EXPERT.

Sensational Cases Where the Newest Aids to Detection of Crime Have Proven Too Much for the Criminals.

HARRY D. JONES, IN THE N. Y. SUNDAY MERCURY.

Forgery is a crime that the law visits with the severest penalties. The reason for this is that the forger's work is hard to detect in the hurry and rush of business, and it is a class of crime that strikes at the very foundation of the commercial structure. A man's signature is forged to a check and the paying teller of a bank, who has no time to examine under a microscope the signature of every check handed in, gives it one sharp glance and hands over the amount.

Forgery is an easy crime. To break into a bank vault and steal a thousand dollars means, perhaps, weeks of tunneling and the most scientific efforts of the burglar's art. To obtain a thousand dollars by means of a forged check necessitates only a few strokes of a pen and the nerve to face a paying teller without turning pale and exciting the suspicion of the keen-eyed bank officials.

But like all crimes that are comparatively easy of accomplishment, the crime of forgery has been carried to such an extent that honest men have been forced to find means to checkmate the skill of the rogue, and at present, owing to the expertness of those who have made a life study of the tricks of handwriting, a forged signature that even the person whose name it represents could not tell from a genuine one, is now with little effort detected.

One of the best known of the handwriting experts, Mr. D. T. Ames, editor of the PENMAN'S ART JOURNAL, has in his possession a choice collection of documents that have been submitted to him from time to time in connection with big forgeries that he has helped to expose, and crimes that by means of the handwriting he has been able to bring home to the perpetrator. Some of these given below are full of the romance of crime.

### 1.—Running Down the Wilmington Miscreants.

Some years ago the town of Wilmington, Del., was thrown into a fever of excitement owing to frequent recurrence of fires on the premises owned by Dupont & Co. After each outrage an anonymous letter would be received warning Messrs. Dupont & Co. that unless the trouble between them and their men was settled by the employers coming to terms further loss would be inflicted by the conspirators.

The trouble referred to was of long standing and had resulted in the dismissal of some of the hands who were the principals in the agitation. It was suspected that these discharged men had banded together to commit the outrages on their late employer's property, and trap after trap was set to try and catch the suspected men tripping. It was all useless.

Detectives were hired to shadow the discharged men and watchers were employed to guard the com-

pany's property at night. Still the incendiaries continued their merry little game of burning barns, maiming horses and damaging property in every conceivable way. For four years this went on. Driven at last to their wits' end, the firm sent to New York and engaged the services of expert detectives. The detectives detailed one of their shrewdest women on the case.

Her plan of operations was a patient and laborious one, but it was brilliantly successful. She learned dressmaking, finally went to live in the suspected family, secured their good-will and took the wife to New York on a visit with her. After much maneuvering she induced the wife to notify her (the detective) of her (the wife's) safe return to Wilmington. This letter was what the detective wanted. Neither the husband nor wife could write, so their eldest son, Tommy, wrote the letter for his mother and after it many more letters written by the educated Tommy for his mother or father. When she had enough of these, the smart little woman detective hastened to headquarters.

The whole correspondence was submitted to experts Ames and Carvallino, who got to work on the letters without delay. By signs that were never known to fail the expert traced the similarity between the letters and secured the most convincing proof that the hand that wrote the letters to the fictitious dressmaker had also indited the threatening missives to the Duponts.

In both cases the word "letter" was invariably spelled "lett'r". The article "a" was always a capital, and worse than all, Tommy invariably spelled "we" "wee." He dotted his i's with a dash instead of a dot, and made some unusually long and peculiarly-shaped letters.

Armed with this damning evidence, detectives went to Wilmington and secured warrants for the arrest of the guilty parties. The evidence against them at the trial was convincing. The expert demonstrated that only one hand could have written the letters. The jury specifically found a verdict of guilty, and the doors of the State's prison closed on the exposed criminals.

#### II.—The Davis Will Case.

The Davis will case was an audacious attempt to get possession of a fortune estimated at from seven to thirteen millions of dollars by a single forged document. Andrew J. Davis, a self-made man who had built up his big fortune by land speculation and other means at Butte, Mont., died there in 1890, leaving no will.

He had never married, and the next of kin at the time of his death were three brothers, four sisters and the children of three deceased sisters and one deceased brother. It was supposed that the money would be divided among these legal heirs, and steps were being taken looking to this end when, behold, a will was found bequeathing all the vast estate to John, one of the brothers. What astonished the relatives almost as much as the finding of this will was the fact that John, who had always been at loggerheads with his millionaire brother, should have been left the sole heir to the vast estates. When the astonishment had worn off a little the remaining relatives took the case to court, and for six weeks the contest was carried on in Butte.

Brother John had secured an elegant array of witnesses to support his claim, and he marshaled them in battle array and the trial began. There was the man who swore that he had been called in to witness the signature to the will. Then there was the man who posed as the "discoverer" of the will after it had been knocking about the house in which he lived for about 25 years.

The expert's heavy guns were then turned on the case. First it was shown that the dead had been steeped in tobacco juice or coffee in order to give it the appearance of age. The edges had been scalloped with a knife and grated to give them the appearance of crumbling, and the paper punctured with pin holes to make it look as though worn through at the creases.

The great point that the expert made was that the signature to the will had been written prior to the writing of the rest of the document. This was done to save the trouble of rewriting the entire document each time a signature failed to please the forger.

Having got the signature done to his satisfaction,

the forger had then written in the body of the will, but had not gauged his space sufficiently well to deceive the trained eye of the expert. Then there were inaccuracies of spelling that an educated man like Davis, who had taught school, could never have been guilty of.

Most important of all, the signature, instead of being written with an easy, flowing hand, such as the millionaire, Davis, always used in signing documents, was written in a stiff and formal manner.

Under the microscope it was disclosed that several rests had been made, after the signature was begun, and, when finished, it had been retouched in places. In some spots these touches were so clumsily done that they could easily be seen without the aid of the microscope. Again, the flourish under the signature was made with a quick, nervous jerk, quite unlike any of the easy curling flourishes made by the real Davis. All these points, plain enough when pointed out, and when the real and false signatures were placed side by side, were sufficiently disguised to deceive the casual observer.

In spite of these strong points brought out by expert testimony the jury failed to agree, owing to the standing out of one man, and the case had to be retried. It resulted in a compromise, but will come

for the defense. It was proved that the letter had been held up to the light and traced carefully, the words having been so selected that a former and genuine letter of Mr. Dodge's had supplied nearly all the words wanted to fill out the letter.

Photographs of the signatures, enlarged until they were nearly 3 feet long, were submitted to the jury to show the marked difference between the genuine and the forged signature.

The expert's testimony was so convincing that Raymond's lawyers threw up their case. He was arrested, and only saved himself from the penitentiary by jumping his bail.

#### III.—A Puzzle for the Expert.

To detect the forgery of a single signature is one thing. To prove that eight letters, all purporting to have been written by one person, and all in different handwritings, were written by the same person, is a very different matter. Yet this is what Mr. Ames undertook to do and did. Three or four years ago a batch of letters was submitted, involving a nice little plot and between \$60,000 and \$70,000 in money. One paper was a receipt for a loan.

Another was a document, drawn by a lawyer as a receipt for a large sum of money to be invested. Another letter was written to the administrator, and so on. Everything fitted beautifully. It all pointed conclusively to the fact that the woman mentioned in the letters was entitled to \$70,000.

Rector. P. G. Sept 28<sup>th</sup> 1892  
Two years after date  
for value received I  
promise to pay Mary  
Sheldon on Order Twenty  
dollars. with us  
H. Sheldon  
Addie Sheldon  
Ceddu Sheldon  
Ceddu Sheldon

NOTE HAVING GENUINE SIGNATURE OF ADDIE SHELTON. THE TWO FORGED SIGNATURES ARE BELOW.

up again shortly, owing to another claimant having taken the case to court.

#### III.—Harry Raymond's Bold Forgery.

Harry Raymond was the confidential clerk of Mr. J. A. Dodge, president of the Boston, Concord & Montreal Railroad. Raymond had access to all of Mr. Dodge's papers and was trusted implicitly. Mr. Dodge's health failed and he died after taking a trip to California to try and recuperate, leaving a will, in which the bulk of his property went to his wife. A few hours before Mr. Dodge's death Raymond presented a check, purporting to have been signed by Dodge a few days previously, for \$2,500.

The check was cashed without any question. Immediately after his employer's death Raymond submitted to the widow a note for \$3,000 signed by her husband, and asked for payment. Mrs. Dodge denounced it as a forgery.

The facts in this case prove Raymond to have been a bold and skillful rogue. He immediately began a game of bluff by suing Mrs. Dodge for libel. He had prepared his case most artfully.

Knowing that the first point to be made by the defense would be lack of motive for Dodge to have left a mere clerk such a sum of money, Raymond had forged a letter purporting to have been written to him by Dodge, in which the latter said:

HENRY—Yours of 23d received by John. Be assured if I do not return I will help you in some other way. Say nothing of this.

Yours truly,

J. A. DODGE.

But the flashlight of the expert was turned on this document and it immediately became a weapon

The only drawback to the scheme was that the letters were all written by the same hand. This was proven when the expert got his lenses and methodical rules to work on the case.

A careful comparison of letters showed that, cleverly as the writer had disguised her hand, there were certain letters that she had failed to disguise, certain personal peculiarities of calligraphy that had been overlooked, but which were plainly seen when the letters were cut out and pasted side by side. When the whole plot was exposed it was discovered that the authoress of the eight letters had at one time been a teacher writing in a school. Hence, her wonderful skill in simulating characters.

#### V.—Sheldon vs. Sheldon.

The case of Sheldon against Sheldon was an attempt of unprincipled parties to defraud a widow. H. Sheldon died bankrupt, his widow, having a little property which she had acquired through her industrious and frugal management of a small country store. Mary Sheldon, the mother of the deceased, held several notes against her son, H. Sheldon, one of which, for \$75, was given for money which Addie Sheldon had used in her business, and therefore when it was presented to her after the decease of her husband she promised to pay it and added her name to the note under his.

Two other notes, aggregating nearly \$800, held by the same parties, which were made prior to her marriage, in the proceeds of which she had no share, she declined to pay; the plaintiff sued the widow for payment, and produced two witnesses, who swore that they had seen her sign the note in question. Mr. Ames easily exposed the forgery and a verdict was rendered for the widow.

The reader may make comparison of the forged with the genuine signatures, which are represented in the accompanying cut.



# Penmanship and Drawing For Public and Graded Schools.

## Vertical Writing

BY A. F. NEWLANDS, SUPERVISOR OF WRITING,  
KINGSTON, ONT.

No. 7.

### Three Kinds of Writing.

**76**—It is contended by opponents of vertical writing that the advocates of that style have run to the extreme in adopting 90 degrees as the standard direction of the main lines for copies. It is easy to see how much truth there is in this contention. As regards direction there are three kinds of writing, the ordinary sloping style, the vertical, and the backhand, and writers of the last named are not few. Would not an extreme direction for writing then be one that slopes very much either to the right or left? The vertical writers have taken the middle course and consequently must be mediocrities and not extremists.

### The Slant of Backhand and Right Sloping Writing

**77**—Judging by their remarks many extreme right slopers will object that the backhand is not in any sense a legitimate style of writing, and should not be considered in this question, but why they are so strongly opposed to lines sloping in that direction it is difficult to understand. They are quite ready to advocate to writing produced by pupils or advocates of the vertical style which shows the slightest tendency to either a right or left slope or both. They apparently do not see that the 90 degrees of the vertical advocate is analogous with the 52 degrees of the sloper. It is only reasonable to expect writers of either style to deviate from the standard in free rapid writing.

### A Sloper Who Varies from 33 to 58 Degrees in Slant.

**78**—I have a free, but carefully written specimen of writing by a self-consciously bright light in the profession, a strong opponent of vertical writing, who has attempted to ridicule that style by claiming he had never seen a specimen that was vertical; it was always backhand, and intimating that 52 degrees was the correct standard. On putting his writing to the test I found it varied from 33 to 58 degrees.

**79**—The main point to which we take exception in these statements is that they evidently claim all who write with a slight slope as belonging to the ordinary sloper family. There are a large number of vertical writers who use either a right or left slope. This may sound paradoxical, but it is true. Many of the specimens of writing from business houses shown in the JOURNAL which slope a little to the right are practically vertical writing; they are written with the vertical action.

### The Majority of Business Men Pull Rather than Push the Pen.

**80**—We have recently been investigating the movement used in writing by business men and find that nearly all who write with a slope of from 80 degrees to beyond 90, a backhand, pull the pen, and all use very much the same movement. The reason so many write with a slight right slope is that they were trained to the 52 degrees, and it is reasonable to suppose many would retain at least a trace of the effects of their training. Besides, habit and the use of a flat desk induce them to place the paper in a more or less oblique position often sufficient to account for all the slope in their writing.

### A Fine Specimen that Slopes in Both Directions.

**81**—Some write with lines sloping in both directions. One of the finest specimens of rapid business writing in my possession is in this style. It is by an American railroad telegrapher whom I am given to understand won a telegraphic contest in New York a few years ago of which receiving and taking down formed a part. In this specimen all the down lines after the turn at the top incline to the left. We have seen a number of specimens of this kind and not only are they very rapid specimens, but nearly all have a fine appearance. The line running to the

left balances the writing, as it corrects the tendency of the eye to run in the one direction.

### Pupils Will Slope Their Letters.—No Objection to It.

**82**—We expect many of our pupils will slope their letters to some extent and we have no desire that it should be otherwise. The muscles of the arm, shape of the hand, size of the desk and all the conditions which make up and surround the pupil will slightly influence the direction of the lines. Pupils who have been trained to write the vertical style can learn to write on a slope very easily, but they will write it with the same movement they use in vertical writing, and it will generally be a very round style.

### Vertical Writing and Oblique Movement a Poor Team.

**83**—Some may ask if it would not be as well then to have pupils learn to write with a slight right slope from the first. There could be no advantage in doing this even to pupils who will eventually incline their letters a little to the right. The vertical movement is easily acquired while writing the upright characters, but it is very difficult to learn while writing them on a slope. The more

Those whom truth and wisdom lead  
Can gather honey from the weed.

Those whom truth and wisdom lead  
Can gather honey from the weed.

Those whom truth and wisdom lead  
Can gather honey from the weed.

BY A. F. NEWLANDS, ACCOMPANYING HIS LESSON IN VERTICAL WRITING

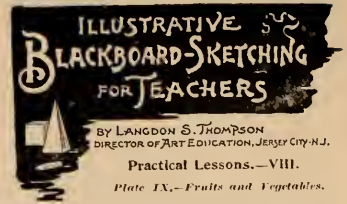
erect the writing the more difficult it is to write with the oblique movement. This has been the chief stumbling block to the adoption of vertical writing by many of the professional penmen. They strive to retain the oblique movement for the vertical letters, find the hand cramped, and declare that vertical writing necessitates a cramped finger movement. It is not unreasonable to suppose that the extreme slope has been developed and has so long held sway owing to the desire to get this free oblique movement, because the greater the slope the freer the movement.

### The Illustrations.

**84**—The accompanying illustrations show the right oblique vertical and left oblique letters written at nearly the same rate of speed, about 28 seconds per each couplet. The right oblique specimen took a little longer time than the others. These lines are, of course, not given as specimens of rapid writing, but merely to show the three styles of writing with the vertical movement.

### The Pen for Vertical Writing.

**85**—I have received a number of letters from readers of the JOURNAL inquiring what style of pen we use for vertical writing. We have experimented with hundreds of makes of pens, but could find nothing on the market that gave entire satisfaction, hence we induced Messrs. D. C. Heath & Co. to have a pen specially manufactured from our design. They announce the object is not to make money out of the pen, but that vertical writing may be introduced under the most favorable conditions.



Every teacher who delights in her work and is anxious to know and to use the best methods, will find frequent occasion to draw fruits and vegetables. As a preliminary exercise let her take a simple sphere (Fig. 1) first. Before sketching the outline let her practice on the movement exercises, Figs. 1, 2, 3, etc., Plate VI, in the first lesson of this series. In a favorable single light the sphere will show five degrees of light and shade, as follows (See Fig. 1): (a) High Light, Glitter Point or Brilliant Point; (b) Shade, Half Tint or Middle Tint; (c) Shadow;

(d) Cast Shadow; (e) Reflected Light. After the outline is sketched, use the side of the crayon to block in the Cast Shadow and the Shadow, gradually diminishing the pressure toward the high light. Emphasize the Shadow and the Cast Shadow, leaving the Reflected Light between. Of course, the draughtsman may assume any direction for the light that illuminates his object, but from the left and above, or from the right and above, will usually produce the best effect.

Now let the student sketch the outlines of Figs. 2, 3 and 4, and practice their shading according to the same principles. Figs. 5, 6 and 9 do not differ in principle from the preceding. In Fig. 6 the principles of light and shade will apply to the whole group as well as to each single berry. Figs. 7, 8 and 14 may be sketched and partially shaded without the indentations at first; then represent the lobes, observing that the one directly in front will usually appear the largest. Figs. 10, 12 and 16 are based on the prolate spheroid. As a preliminary drill take the ellipse and practice on it as previously recommended for the circle. Figs. 13, 15, 19 and perhaps 17 are based on the cone. Figs. 11 and 18 are based on the ovoid. The shading of these last objects presents no peculiar difficulties after the practice on the sphere and the spheroids.

### New Monetary Conference.

PERSONAL.—An ugly man without money wants to meet an ugly woman without means. Object, to discuss the financial question.—*New Haven Palladium.*

Well Known Supervisors.



R. S. COLLINS.

As Brother Scarborough once put it, R. S. Collins, whose portrait is shown herewith, "first kicked holes in the air and a flannel vester" on March 3, 1860, in Mecklenburg Co., near Charlotte, N. C. He lived on a farm until 15 years old. In 1874 he took a course of writing lessons under the then famous E. W. Scott. He made such great progress in the art that in July, 1875, when but 15 years old, he taught classes in writing. He was soon after employed as teacher of writing in a large academy, and in 1877 entered Davidson College for a literary course, but owing to eye trouble, was obliged to drop out. After two years' rest, he was elected as teacher of penmanship in the King's Mountain (N. C.) High School. January 19, 1881, he entered Suller's B. & S. Bus Coll., Baltimore, Md., and took lessons in penmanship from W. H. Patrick. Here his writing was graded 100 per cent. Out of a writing club of 60 members under the instruction of the Spencer Brothers, he had the honor of being "the champion of the club." From September, 1881, to July, 1883, Mr. Collins was prin. of the com'l dept in connection with the Military School at King's Mountain, N. C. He took charge of the penmanship in the Knoxville, Tenn., Bus. Coll. in July, 1883, and with the exception of the short time he spent in Nashville as instructor in a writing institute, he remained at the head of the penmanship work and secretary of the school until July, 1895.

In June, 1893, he was elected Supervisor of Writing in the city schools, where he gave from 50 to 60 lessons each week in addition to supervising this department. Mr. Collins was highly thought of by the Superintendent, teachers, pupils and people of Knoxville, and they were sorry to have him leave them in July, 1895, to go to Peirce Coll., Philadelphia, as the head of the penmanship dept., succeeding A. P. Root. Mr. Collins is a superb penman, a fine teacher and a very popular man.

FRATERNAL NOTES.

— R. P. Moore, formerly of Hico, Tex., and lately teacher of writing in King's B. C., Dallas, Tex., succeeds G. V. Ware as Supr. of Writing and Drawing in the public schools of Ft. Worth.

— J. L. Howard has been elected Supr. of Writing in the Malden, Mass. public schools, where he will have 5,000 pupils in charge.

— T. J. Williams, Prin. Williams B. C., Pasadena, Cal., has been elected Supr. of Writing in the public schools in that city in place of Wm. P. Hammond, who has resigned. Mr. Williams will still conduct his business college also.

— Margaret A. Reid is director of penmanship in the State Nor. Sch., Mankato, Minn.

— Geo. Russell, many years in Cranston, R. I., Pub. Sch., has been elected teacher in the Townsend Indus. Sch., Newport, R. I.

— D. S. Hill will have charge of the writing in the Marion, Ky. public schools the coming year.

— W. H. Hoff, Supr. Oak Park Ill., who spent the summer in Europe, returned August 30 after a most enjoyable trip. He sprained his ankle in London and was suffering severely upon his arrival in New York.

Thomas Jefferson to a Young Man.

Give up money, give up science, give up earth itself, and all it contains, rather than do an immoral act.



BY LANGDON S. THOMPSON, ACCOMPANYING HIS LESSON IN BLACKBOARD DRAWING FOR PUBLIC SCHOOLS.

Vertical Writing in Duluth, Minn.

IN TWO ACTS.

Act I. Oct. 20, 1894.

I have introduced vertical writing in one building as an experiment. Very few like it. I think there is as much science to one style as the other.

I selected Mr. Newland's method as the best to teach. I do not see much difference in the style of other vertical copy-books from the old standard.

My pupils write at various slants. I teach uniform slant, and some write a vertical hand now.

I am practicing the new hand, but do not find it easy. It is very tiresome.

I selected the Spencerian bank pen. No one has any advice to give about pens. I know that it is very weak written with a fine pen. (MISS) LUCY E. KELLER, Director of Penmanship.

DULUTH, Minn.

Act II. March 14, 1895.

Duluth has adopted vertical writing. The more I test it the better I like it. It is sensible and reasonable. The teachers pick it up quicker than the Spencerian. The blackboard writing is one hundred per cent. better. We all like it. I am not interested in any JOURNAL lessons but Mr. Newland's. It seems foolish to spend any more time on the slanting writing. It makes one dizzy to look at it. One must teach vertical writing to understand it. Some of the miserable scrawlers are beautiful vertical writers, though as a rule our best slanting are also the best vertical. It is very hard for me to change. Pupils take to it more readily than I have.

(MISS) LUCY E. KELLER, Director of Penmanship.

DULUTH, Minn.

LESSONS IN WRITING FOR UNGRADED SCHOOLS.

BY F. M. WALLACE, SHENANDOAH, IOWA.

No. 7.

[INITIAL MADE IN JOURNAL OFFICE.]

Monday.



RILL on the egg-shaped oval, counting for the under part of each stroke. Drill on the figure eight. Have it follow the direction of the ruled line, and cross in the middle of the exercise.

Keep the openings at the ends

small. Count "one," "two," or "right," "left" for each alternate sweep. Make the tracing one inch in length, then lengthen it to two inches. Drill a few minutes on the ovals before writing.

No. 66. Make three letters before lifting the pen. The letter is two spaces high, or one-half the distance from the base line to the line above.

Use combined finger and forearm movement, pausing slightly at the top, and use the same movement on the downward stroke, retracing one-third of the upward stroke, slackening the speed at the turn, which should be very short.

Cross each letter separately one half-space from the top, making the cross line short and parallel to



he base line. To put the cross where it belongs is difficult. Stick to it.

No. 67. Write these words carefully, drilling particularly on those in which *h* follows *t*. In such words cross the *h*.

Tuesday.

Drill on the movements as in Monday's lesson.

No. 68. This is much like No. 66, being of the same height. Keep the pen on the paper, close the *a* part of the *d*, use combined finger and forearm movement. Slacken the speed near the line, make the turn short.

Count "one," "two" for each letter.

No. 69. Work for correct height, slant, turns and angles.

Wednesday.

Practice the ovals, etc., as before.

No. 70. Count "one," "two" for each letter, making three or more in a group.

Above the line this letter is the same height as *t* and *d*—two spaces. Below the line it is shorter than the loop letters, being one and one-half spaces. Make the part below the line a loop, cross on the line and make the round part one space high; close it with a dot at the line.

No. 71. Drill with reference to making the *p* properly, as described in No. 70, and watch the construction of the other letters.

Thursday.

Practice the ovals, etc., a few minutes.

No. 72. Count as in No. 70, making the letter one space above the line, and two spaces below it. Do not make a loop, and do not close the letter on the line.

No. 73. Work on different words, making an especial effort to produce good *g*'s, and be careful with the slant, turns and angles of all the letters used. The "final" *t* is used in the word *quit*, and the last stroke ends one-half the height of the letter.

Friday.

Give a thoroughly prepared review of some portion of the work in this number, drilling the school upon what has not been as well done as the rest.

Drill the scholars at the blackboard often—especially the smaller children.

### Napoleon as a Penman.

Napoleon was a great soldier, but he could not spell. His handwriting was also so bad as to give rise to the rumor that he used undecipherable characters to conceal the fact that he, the master of Europe, could not master French orthography.

In the early days of the empire a man of modest aspect presented himself before the emperor.

"Who are you?" asked Napoleon.

"Sir, I had the honor at Brienne for 15 months to give writing lessons to your majesty."

"You turned out a nice pupil!" said the emperor, with vivacity. "I congratulate you on your success!" Nevertheless he conferred a pension upon his old master.—*Youth's Companion*.

### Vertical vs. Slant Writing.

In *The Rocky Mountain Educator* for August we find a very interesting article on "Vertical vs. Slanting Writing," by W. A. McPherson of Woodworth's Com'l Coll., Denver, Colo., who believes in and teaches vertical writing. Mr. McPherson has had considerable experience with the vertical, and has closely watched experiments with it, hence his expressions are more than ordinarily valuable. He says:

To conclude, have the results of the adoption of vertical writing in Denver and many of the districts throughout Colorado practically sustained these flattering conclusions in its favor?

The answer cannot yet be given. Six months or a year is not long enough for a fair test. However, ninety per cent. of the teachers with whom we have conversed are enthusiastically in favor of vertical writing.

The good results of the change are evidenced by legible, neatly written exercises from, in many cases, every pupil in the grade; exercises that are a pleasure to examine and that can be examined because of the legibility of the writing in much less time than when the pupils wrote slant writing. The difference is noticeable immediately from the beginning of the change, and in cases where the change from slant to vertical was made in the lower grades and not in the higher, the general degree of excellence in the lower grades was far superior to that in the higher grades. This practical result is very gratifying.

especially so since the good results are noticeable in the exercise books and not confined to the set copies.

We can expect very little yet, little more than a start has been made; but from the results attained so far under adverse circumstances we are led to conclude that in time the practical will agree with the theoretical, that vertical writing is the method at once the more legible, the more rapid and the more easily acquired.

### This Englishman Doesn't Like Vertical.

Editor of THE JOURNAL:

Allow me a few words on this much vexed question of vertical writing. I don't like it. I think it is ugly, ungraceful and altogether contrary to the principles of writing. It is also slow. The rounder writing is the slower it is and the more upright it is, therefore, vertical writing is slow. It is also more liable to be written slovenly than slanting writing, which is necessary for speed; at any rate this is my experience of it, and I am a clerk of twenty years' experience.

I have had my own writing spoiled through writing a very round hand for the account, which is more upright than ordinary writing.

I shall be glad if you will give this letter a place in your JOURNAL for the information of others.

I remain, gentlemen, yours obediently.

H. PARTRIDGE.

No. 63 Tifford Road, Langley, near Oldbury, England.

### Vertical Writing Results in St. Paul.

I notice that the Boston School Board have thrown out vertical writing after a trial of eight months. I predict the same fate for other cities where *wholesale* vertical writing has been made compulsory. The idea is absurd to think that years of practice on slanting writing resulting in correct writing and *unconscious* action, which make *habit*, can be changed in eight months or a year; or even changed at all, by a mandatory order from any school board. So much writing is now required in all public schools that to demand of the pupils a new style of writing, necessitating the conscious action, painfully so to write it, is but rendering the pupil's work doubly difficult. Vertical writing has its place and an important place in the public schools; it should be the writing taught to all the lowest primary grades and as these are advanced to other grades the vertical writing should follow the pupils through all the eight grades, when the habit will be as well formed for the vertical as now for the slanting.

Vertical writing should be recommended to any pupil in any grade if the slanting writing is very poorly written—as a corrective to poor slanting writing it works like magic—but where any good legible writing has been acquired, no matter what the slant, slope or direction, it should not be interfered with. These are the conclusions that I have arrived at after testing vertical writing thoroughly in all grades of public school work.

J. D. BOXN, St. Paul, Minn.

### John Ruskin Wrote the Vertical.

Though refusing to be taught in the orthodox way—this was also characteristic—he began to read and write at the age of four.

"He preferred," says Mr. Collingwood, "to find out a method for himself, as he always did; and he found out how to read whole words at a time by the look of them and to write in vertical characters, like book print, just as the latest improved theories of education suggest."

### RAPID CALCULATION.

How Mr. Reareck Handles a Class.

This department is under the personal supervision of Prof. C. C. Reareck, Associate Principal, instructor in the science of accounts, commercial law, commercial arithmetic, etc. His class in expert calculation now numbers 100 pupils, and it was the good fortune of a representative of the *Star* to be present at the class recitation. Recently and to observe the work being done by the pupils under his instruction. Considering the fact that the class has had but about three weeks' actual drill in this department of the Business College, the rapidity with which they handled intricate problems in addition, subtraction, multiplication and division was something marvelous and indicated a master mind in the lead.

Columns of four figures were added, proved and correct answers given by eighty-five per cent. of the class almost as rapidly as the figures could be dictated by the instructor, while examples in multiplication as high as twenty times twenty were performed orally and answers given without perceptible hesitation, as were also examples involving addition, division, multiplication and subtraction. A number of our citizens have visited this class, and all join with the *Star's* reporter in pronouncing the work simply grand. Prof. Reareck's work shows deep study, which is the key to his great success.—*Diogenes, III., Star*.

### PENMANISTIC ANATOMY.

A Series of Illustrated Articles on the Human Arm Mounted.

To the Editor of THE JOURNAL:

THE ART JOURNAL is certainly a great source of inspiration to all interested in practical and artistic penmanship, giving as it does the views of different penmen and teachers.

A great deal is said about penmanship being a failure in the public schools of the country; especially by the various commercial schools in their flaming catalogues. But will it not have to be admitted that it has also been a failure (to a large extent) in the commercial schools? It is my humble opinion that the *fundamental* part of our present writing system is *wrong*. Is this saying too much, or not? A great deal is being said about shaded and unshaded writing, vertical and slanting writing, and so forth, which will no doubt be productive of great good; and I admire the frank, straightforward manner in which

*In this great ship for something better  
Let penmen try for some improvement—  
But don't change your slant for vertical letters  
For it's very poor form and movement.*

THE JOURNAL sets forth the views of the various contributors on these questions, regardless of any clique or class or of views that have been previously expressed by any one.

Don't you think it would now be a good plan to take up the human arm, illustrating by plates and explanations all the bones, joints, ligaments, tendons, muscles, etc., giving a thorough treatise on the different motions and lines of motion which the different parts are capable of producing, separately and collectively? That is, giving a thorough treatise on the fundamental parts of penmanship—movement and position. Very truly  
RESPECT, W. Va. B. F. ROBINSON.

## PHONETIC SHORTHAND.

The Work of Benn Pitman and Jerome B. Howard.



BENN PITMAN.

The original system of phonography was invented in Bath, England, by Sir Isaac Pitman in 1837 to 1840. At

that time, Benn Pitman, whose portrait is shown herewith, was an assistant in his brother's (Sir Isaac Pitman's) academy, and lived in his family. From 1843 to 1852 he lectured and taught throughout Great Britain. In 1852 he came to this country as a representative of his brother Isaac to promulgate the art here. In 1858, not agreeing with his brother over some changes which the latter introduced in the position of the first three vowels, Benn Pitman branched out for himself and published the system, as he understood it, and without the radical changes incorporated by his brother Isaac. Benn Pitman does not claim the system as his own; he claims only the text-books as being original with him. Booksellers, inquirers and shorthand writers have named this system "The Benn Pitman System of Phonography." Mr. Pitman himself never called it that and prefers the title of "The American System of Shorthand." He claims no distinction for having invented a system, but rather for having preserved and improved one.

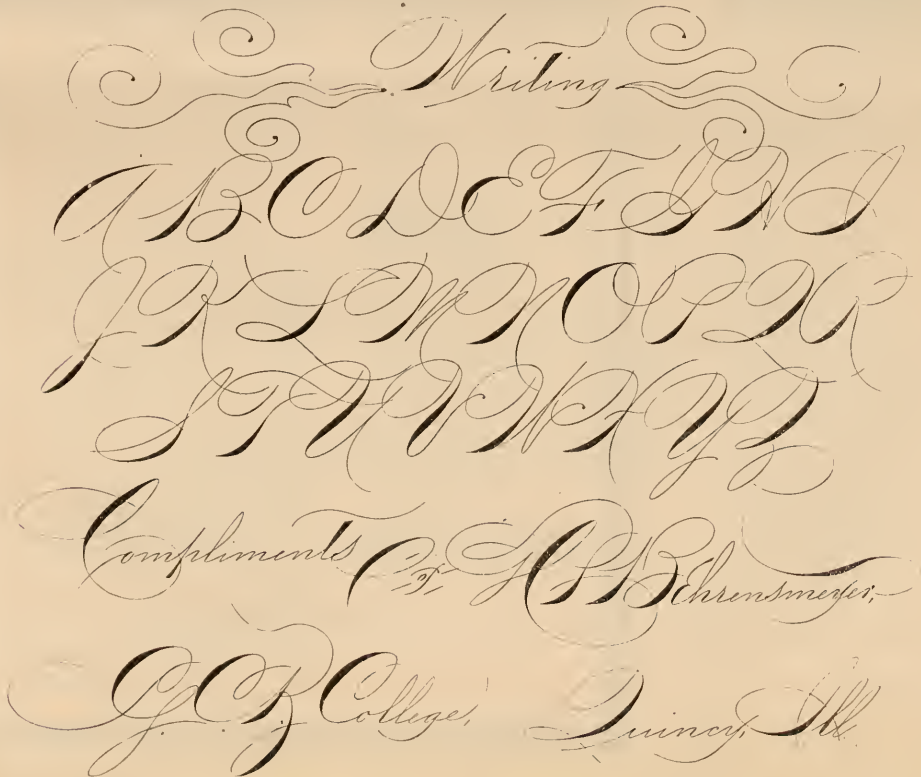
In this arduous work of establishing, teaching, publishing, etc., the part played by his co-laborer, Jerome B. Howard, should not be overlooked. Mr. Howard edits the semi-monthly magazine, *The Phonographic Magazine*, and has assisted Mr. Pitman in the preparation of "The Manual of Phonography," "The Phonographic Reader," "The Reporter's Companion," "The Phonographic Dictionary," "The Phonographic Library," etc. Mr. Howard is director and Mr. Pitman president of the Phonographic Institute, Fourth and Walnut streets, Cincinnati, Ohio, which has for its object the higher training of teachers, reporters and amanuenses. This school does not admit students deficient in English. The magazine, numerous publications, and general literature of this system, the excellent school maintained for the correct teaching of the art and the lectures and writings of both Benn Pitman and Jerome B. Howard have spread the knowledge of shorthand—and more especially Benn Pitman Shorthand—far and wide.

"You seem to have quite a sum in your bank, Bobby," remarked the visitor. "Yes," said Bobby, "ma gives me six pennies a week for coming to the

table with clean hands and face." "Six pennies is a good deal of money for a little boy to earn every week." "Yes, ma'am, but I have to do a large amount of work for it."

## Glorious Old Missals.

Among the contents of the Newberry Library at Chicago is a collection of old missals, the majority of them Spanish handiwork. In these the notes for the intoning of the Gospels would seem of a size sufficient to impress themselves upon the dimmest of visions in the darkest of cathedrals. The text placed beneath the antique musical notation is of elaborate character. The volumes are heavily bound and of a durability of workmanship well calculated to withstand any ravages of time. The sight of them is apt to recall a memory of white monastery walls, a growth of vineyards and ripening grapes in the hot sunshine. Other phases of industry claim the attention of the inmates of the old world monasteries of to-day. But among them there is none that can claim the interest of that description which attaches itself to these pages of notes and illumination. Some of them hold the span of life work from novitiate to old age. In others, a strange hand has completed the final *Gloria*. Interwoven with elaborate flourish at the end of a Gospel there sometimes appears the name of the illuminator. But only the one by which he is known to his brother monks. Beyond this there is no key to the life that found, perhaps, its greatest recreation in working fantastic designs of music, text and holy pictures with gay pigments and hammered gold and silver. The immense fertility of fancy in the design and lavish display of labor in these illuminated missals awaken wonder. This is particularly true of those examples done before illumination became a commercial art and when it was confined to the cloisters.—*N. Y. Commercial Advertiser*.





*Penman's Art Journal.*  
*A Monthly Journal of Penmanship and Practical Education.*

ESTABLISHED 1877.

D. T. AMES, EDITOR-IN-CHIEF.  
W. J. KINSLEY, MANAGING EDITOR AND  
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Clubbing subscriptions received at a reduced rate are promptly cut off at the time of expiration. The margin would not justify sending bills, but a notice of expiration is given and we shall be glad to enter renewals. The reduced clubbing rate practically amounts to giving the first subscription at the cost of materials, the hope being that the subscriber will find the paper of sufficient value to justify his renewing at the regular rate.

## EDITORIAL COMMENT.

### Writing in Public Schools.

The great majority of the young people of America receive their education in the public schools and cannot hope to get special lessons in writing in special schools. If the public schools teach anything they should teach the three R's—reading, writing and arithmetic. We have named them in the order of their importance—writing occupying second place. But is writing given second place in the curriculum of our common schools? We must answer no! Leaving out all considerations of beauty, etc., and taking into account that of utility alone (a bread and butter necessity), writing should be given more attention.

Just at present writing is being given more attention in public schools than for any time in the past 50 years. This, we think, is owing largely to the interest and discussions aroused by vertical writing. But there is yet much room for improvement both in interest and methods.

The main causes of poor writing are lack of interest in this branch and lack of preparation for teaching it—and this extends from the State Superintendent of Public Instruction and State Normal Schools down to the backwoods country school teacher. Writing is hardly given time enough in the public schools, but we do not complain on that score so much as because the most of the time allotted is wasted because of bad methods.

The cause, then, is: 1. Lack of interest on the part of the trainers of teachers and the teachers themselves. 2. Poor methods of teaching.

The remedy is to arouse interest in good writing among the leading educators, State superintendents, principals of normal schools, county superintendents, city superintendents, etc., and induce them to give writing a more prominent place in their curriculum and to see that their teachers receive

proper instruction in methods of teaching it. At the same time the teachers should be fired with an ambition to learn to write themselves and to learn how to teach it.

There are hundreds of thousands of fine writers and teachers of writing in America and they are the leaven by which the teachers in America's common schools must be made to see the necessity of a better preparation for, and teaching of, writing.

THE JOURNAL in the past has done and in the future shall continue to do its part, but a hearty co-operation on the part of all who are interested in the advancement of good writing will do much to bring about a vast change for the better.

This is the month of the opening of schools, and if all begin *now* and keep at it throughout the year, we feel certain that another twelvemonth will show great results. The greatest good can be accomplished by reaching the fountain heads—the normal schools, special and county institutes, etc.—in other words, to reach the teacher just as early in her professional career as possible. Pressure can be brought to bear on the proper officials to get them to have writing properly taught in our State normal schools. Teach in and talk before county institutes, etc., as often as possible; address teachers' meetings and present the cause of good writing; visit the public schools and talk to the superintendent and individual teachers; talk to the pupils about writing wherever you meet them; write for your local educational and news papers about writing; endeavor to induce your local school board to add a special teacher of writing if your town does not have one.

If this campaign is followed faithfully for a few years we will have 10,000 special teachers of writing in our public schools, the teachers will be good writers and well up in methods of teaching writing.

and the great army of public school pupils will be turned out good, rapid business writers.

Let each do his part during the coming season and note the grand results!

On with the cause of good writing!

### Western Pennsylvanians Association Report.

No better investment can be made than to send 75 cents to C. A. Faust, treasurer Western Penmanship Association, 45 E. Randolph street, Chicago, Ill., for a copy of the full proceedings of the Lincoln meeting of the W. P. A. It contains papers, addresses and discussions on penmanship, bookkeeping, shorthand, typewriting, etc. It contains more information than you can find in any other book. Send for it to-day.

## EDITOR'S CALENDAR

THE BUSINESS COPY-BOOKS.—Three books and Teacher's Guide. By James Bruce. Published by T. Nelson & Sons, London, Edinburgh and New York. Price of Copy-Books, \$1 per doz.; Teacher's Guide, 75 cents.

The three numbers making up the set of Business Copy-Books have copies reproduced from original pen-written copies, which the author and publishers claim make them more useful to the student as a guide and stimulus to effort. The writing is somewhat fuller and rounder, especially in loops and *n*'s and *m*'s, than the average copy-book hand and shows freedom of movement throughout.

THE ROYAL COPY-BOOKS.—Civil Service Hand. In 15 books. Price, \$1 per doz. Published by T. Nelson & Sons, London, Edinburgh and New York.

The "Civil Service Hand" which is greatly admired in Great Britain, is the style shown in these 19 books. The slant is midway between vertical and 52 degrees, the down strokes made heavy, *n*'s and *m*'s retraced. The style is somewhat like that taught and used in this coun-

THE JOURNAL'S AUTOGRAPH REGISTER ~ ~ ~

*Boon*

*Handwritten signature: J. H. Capron*



W. B. East

Amos F. Smith

M. Inskeep

H. S. Parks

1845

J. R. Vincent

27

try for ledger headings—strong, bold and plain. The headlines are cut away from the body of the copy-book, but firmly stitched in the same cover. This permits of the same copy being used by an entire class at the same time, and the copy can be changed as often as desired. The letters themselves are narrow, but more than usual space is allowed between letters.

**THE ROYAL STAR COPY-BOOKS.**—Civil Service Style. Ten books. Price, \$1 per doz. Published by T. Nelson & Sons, London, Edinburgh and New York.

The books in the "Royal Star" series follow the same style of hand—the "Civil Service"—as shown in the "Royal" books. Two copies are given on each page and there are ten books in the series.

**ROYAL UPRIGHT COPY-BOOKS.**—Nine books. Price, \$1 per doz. Published by T. Nelson & Sons, London, Edinburgh and New York.

**A METHOD OF TEACHING UPRIGHT WRITING IN THE INFANT SCHOOL.**—Published by the same firm. Price, 25 cents.

The style of script used in the headlines is the same as in the slant "Royal" or "Civil Service" books, except that it is upright. The same thickness of downstroke and general characteristics of form are retained. The headlines are detached as in the slant books.



"The History of a Lead Pencil," by Walton Day, published by the Jos. Dixon Crucible Company, Jersey City, N. J., price, 10 cents, makes very interesting reading. It gives a sketch of the life of Jos. Dixon, the founder of the Jos. Dixon Crucible Company, tells all about the process of manufacture from the cutting of the cedar trees in Florida and the mining of the graphite at Ticonderoga, N. Y., to the turning out of the 30,000,000 handsome, finished pencils which this concern manufactures each year. "Dixon's American Graphite Pencils" are the American standard. We used to think there were no really good pencils made in this country. We've changed our minds—Dixons are good enough for us.

From Williams & Rogers, the educational publishers of Rochester and Chicago, we have received their 1895 catalogue, various booklets and price-lists—all in the style

embodies her ideas and contains the results of her teaching experience.

That wonderful metal, aluminum, has new uses discovered for it almost daily. A. L. Salmon, 177 Broadway, New York, has recently placed on the market Aluminoid pens. They present a bright, handsome appearance and are smooth and durable. Ten cents will get quite a variety of samples.

E. C. Mills.



Long ago it was said, "A prophet is not without honor, save in his own country." So true is this adage in almost every case that we have come to regard it as true in every case.

We do not expect a young man to receive credit at home for the ability he has. With E. C. Mills the adage fails. He was born in Bushnell, Ill., February 10, 1873, and grew up with Bushnell boys. Very early in life his ability as a penman and artist was shown, not only by his writing in the school room, but also by the pictures of his school friends that were made upon the sidewalks of his town.

He received his common school education in the public schools of Bushnell.

When but sixteen years of age he accepted a position as penman in the Denver City Business College, Denver, Col., where he remained for several years; from there he returned to Bushnell to take charge of the penmanship work in the Western Normal College. During his three years' management of this department he has also had charge of the penmanship work in the Bushnell Public Schools. He has been re-employed from time to time at a good salary. He was offered the same position for the coming year, but refused it on account of having accepted the position as manager of the commercial department in the Western Normal College.

From the very first of his work the interest in penmanship in this school has continued to grow stronger. This has not only been due to the superior penmanship of Mr. Mills, but also due to his untiring energy and enthusiasm.

In February, 1894, he was married to Miss Grace Arter, an estimable young lady, a former student of this school. Mr. Mills has shown himself an able teacher in all of his classes and the students look forward to a still stronger commercial department under his able management. I know of no young man of his age who has a brighter outlook in the line of his chosen work.

He will win and hold friends wherever he may be and certainly deserves the favor and confidence of all whom he may meet.

W. M. EVANS.

*Na. 19. Baltimore, Jan. 10, 1895.  
Received from Wright & Schmidt  
Nine hundred thirteen 50/100 Dollars  
in full for bill of this date  
\$913 50/100  
James Vannum*

BY H. B. LEHMAN, N. I. NORMAL SCHOOL, VALPARAISO, IND.

T. Nelson & Sons have a finely equipped American office at 33 East Seventeenth street, New York, and are publishing vigorously these four series of copy-books. They have sold millions of these books in Great Britain.

**ELEMENTARY COLOR.**—By Milton Bradley. Published by Milton Bradley Company, Springfield, Mass. Cloth, 128 pages.

Milton Bradley and the educational publishing firm of which he is the head have done much to add to the study of color in the school room, from kindergarten up. "Elementary Color" is another valuable contribution to color study and should have wide sale. The same firm publish other works on color, drawing, etc., especially for kindergarten and primary schools.

**SHELDON'S NEW SYSTEM OF VERTICAL WRITING.**—Elementary Course, Nos. 1, 2, 3, 4. Price per dozen, 75 cents; Grammar Course, Nos. 5, 6, 7, 8, 9, 10. Price per dozen, \$1. Published by Sheldon & Co., 724 Broadway, New York.

The well-known educational publishing house of Sheldon & Co. has placed on the market "Sheldon's New System of Vertical Writing," in ten books. The script used approximates in form the Roman type, the short lines being full and round, and the capitals, loops and stems shorter than in the slanting script, but twice the height of the short, one-space letters. Movement exercises introduce each copy and special instruction in movement is given throughout the series. This combination of form and movement is a distinctive feature of this series and produces a peculiar style—full, round turns and letters. The publishers claim that this is not the slanting style straightened up and that the copies are reproductions of actual writing. The copies and instructions have evidently been prepared by someone who has made a study of slant and upright script and who understands the teaching of writing.

**A TREATISE ON COUNTERFEIT MONEY.**—By W. T. Thomas, M. Acc'ts. Prin. Joplin Bus. Coll., Joplin, Mo. Paper, 16 pages. Price, 50 cents. Published by the author.

Experience of ten years as bank cashier and a teacher of the subject in a business college has convinced Mr. Thomas that a clear, short and to the point work on detecting counterfeit money was needed. This has been supplied by his "Treatise." It tells how bank notes are made, the paper used, about inks, figures, general appearance, special marks, etc.

**GRADUATING EXERCISES, CLASS '95, CHILDS BUS. COLL., SPRINGFIELD, MASS.**—Published by E. E. Childs, P. M.

Mr. Childs never half does things and he has issued the account of the commencement exercises in his school in an attractive manner. The addresses by Rev. P. S. Moxom, D.D., Col. Henry A. Thomas and E. H. Lathrop, Esq., make splendid reading. Portraits of Mr. Childs and the speakers, list of graduates programme, etc., make up a very handsome document.

It Pays.

Customer: "So you sell these watches at five dollars each. It must cost that to make them."

Jeweler: "It does."

Customer: "Then how do you make any money?"

Jeweler: "Repairing 'em."—N. Y. Weekly.

usually sent out by them—beautiful clear print on good paper—very attractively arranged. Thousands of business colleges, commercial departments and public schools are using the publications issued by Williams & Rogers.

The Brooklyn, N. Y., Board of Education have adopted the text-books published by Isaac Pitman & Sons, 33 Union Square, New York. This system has been very successful in the New York City public schools.

"Business Practice" as used in teaching bookkeeping has taken a firm hold in hundreds of schools, and we learn of many institutions that are introducing the Sadler-Rowe Business Practice, published by W. H. Sadler, Baltimore, Md.

"Your Money Back if You Want It" is the way C. C. Reardon, Dixon, Ill., advertises his book, "The Expert Calculator." He must have a good book or he wouldn't dare to advertise in this way. A purchaser runs no risk whatever. A dollar cannot be invested to better advantage than in purchasing such a work.

"Your Own Typewriter Instructor," published by the Theobald Publishing Company, Fall River, Mass., is a deservedly popular work. It is used in schools and offices quite extensively. All of the leading typewriters are represented in it by a *fac-simile* of typewriting.

The "New Model Number Six" Remington Typewriter is a handsome, substantial machine. A year's hard wear has not affected the one in use in our office in the least. Wyckoff, Seamans & Benedict, 37 Broadway, New York, will send their new illustrated catalogue on application.

Good pens are necessary if the best results are obtained in business or ornamental writing. The best pen is always the one that sits *easy* on the hand. The way to find the best is to get sample cards from the various makers and try the pens for yourself. The Electric Pen Co., 100 William street, New York, have been making a most excellent series of pens for many years and will send samples for a two-cent stamp.

"The Educational System of Penmanship," published by Leach, Shewell & Sanborn, Boston, Mass., was arranged by Miss Anna E. Hill, Supervisor of Writing, Springfield, Mass. We have had occasion to refer several times to the good work done by Miss Hill and this system

*A B C D E F G H I J  
K L M N O P Q R S T U  
V W X Y Z & Co.*

BY I. F. FISH, SPENCERIAN B. C., LOUISVILLE, KY.



#

Louis, Mo.—E. K. Pentz succeeds H. E. Thompson as prin. of Pen. Dept. of the Great Bend, Kans., Nor. Coll.—H. W. Patton is teacher of pen. and phys. culture in Haverford, Pa. Coll.—W. A. Hoffman and H. C. Dittmer, the latter of Potsdam, O., have been added to the faculty of the Spencerian B. C., Cleveland, O.—H. A. Brown, formerly of New York, but lately of El Dorado, Mo., is now teacher of shorthand in Johnston's B. C., Salt Lake City, Utah.—A. H. Ross, for many years with the Kingston, Ont., B. C., joins the faculty of the International B. C., Bay City, Mich., the coming year.—L. C. McCann of Sedenton, O., to the Evansville, Ind., B. C.—G. A. Swayne of the Kingston, Ont., B. C., has been added to the faculty of the Bradford, Pa., B. C.—Tyde Jones, a Gem City B. C. boy, is the new penman of King's B. C., Dallas, Tex.—H. L. Miller, late prin. of Pa. Pen. N. Y., has joined the forces of the Rochester, N. Y., B. U.—C. C. French of Clark's B. C., Chester, Pa., goes to Cherry Hill, Pittsburgh, Pa.—O. A. B. Sparboe, late of Ellsworth, Ia., but formerly of Marshall, Mich., B. C. is now prin. of the com'l dept. of Jewell, Ia., Coll.—J. C. Olson, Lincoln, Neb., in addition to teaching in Chamberlain's B. C., is conducting a night class in writing in the N. M. C. A.

**Hymen.**

—Married, at Saratoga, Cal., August 3, Mr. J. D. Arnold and Miss Ida E. Shultz. Our congratulations are extended to the happy couple.

**New Catalogues, School Journals, Etc.**

—Cloth-bound, filled with dozens of half-tone engravings, printed in two colors on fine, heavy calendered paper, the catalogue of Cramer's Commercial Coll., Boston, Mass., presents a strikingly handsome appearance.

—A. N. Palmer, Pres't Cedar Rapids, Ia., B. C., has a catalogue that is a penmanship souvenir as well, containing as it does dozens of specimens of plain and ornamental penmanship. Many half-tone views of the college rooms are given. It is a bright looking document, and indicates a flourishing school.

—A very attractive, clear-cut, stylish catalogue is that issued by the Spence & Fessenden B. C., Salem, Mass., where our old friend, Chas. T. Craigie, is penman.

—The white and gold cloth-bound cover on the catalogue of the New Bedford, Mass., B. U., lead one to expect something fine inside—and you're not disappointed. Proprietor Hubbard has spent a great deal of money on good cuts and luxurious paper. It is an attractive catalogue.

—Some very bright advertising matter is issued by S. G. Snell, Snell's B. C., Truro, N. S.

—H. H. More, prop., Hartford, Conn., B. C., changes his ad. in several daily papers every day besides doing some of the best booklet advertising we have seen.

—Prin. E. E. Childs, Childs' B. C., Springfield, Mass., appreciates the value of printers' ink and has some of it illustrated over a very convincing a booklet as we have seen recently. His college journal is a splendid one, too.

—The Green Bay, Wis., B. C., is sending out a fine catalogue. It contains many half-tones of rooms, students, etc.—Bro. McCann is busy second in maintaining a high grade school by P. T. Buntin, Sec'y and penman.

—Other well arranged catalogues have been received from the following schools: Spencerian B. C., Washington, D. C.; Jasper, Pa., Nor. Inst.; River City B. C., Portsmouth, O.; Duquesne B. C., Pittsburgh, Pa.; Lowell, Mass., C. C.; Columbian B. C., Evansville, Ind.; Lake City, Minn., C. C.; Belleville, Ill., C. C.; Grand Forks, N. D., Coll.; King's B. C., Dallas, Tex.; Hastings, Minn., B. U.; Gallaway Coll., Searcy, Ark.; Hudson's B. U., Charlotte, N. C.; Ball B. C., Muncie, Ind.; Clinton, Ia., B. C.; Danvers B. C., Staunton, Va.; Jewell, Ia., Lutheran Coll.; Eaton & Burnett B. C., Baltimore, Md.

—The Portland, Ore., B. C. Journal is exceptionally well edited, and always contains something we like to read.

—Brown's B. C. Journal, Peoria, Ill., is well illustrated, bright and to the point.

—The Tabbs B. C. Drummer, Oil City, Pa., is a well written journal, and talks Tabbs Coll. in every column of its eight pages. The Drummer should bring business.

—The Southwest B. C., St. Louis, Mo., is sending out a handsome, business college journal.

—Other attractive college journals we received from: Western N. C. Bushnell, Ill.; St. Viator's Coll., Kankakee, Ill.; B. & S. B. C., Louisville, Ky.; Chaffee's Phonographic Inst., New York, N. Y.; Champlain, Ill., B. C.; Danville, O., B. C.; Lincoln B. C., Western Minn.; Zanesville, O., B. C.; Merrill Coll., Stamford, Conn.; Uni. C., Denver, Colo.; St. Edward's Coll., Austin, Tex.; Concord & Smith's B. C., Lawrence, Kans.; Mansfield, O., B. C.; Winfield, Kans. B. C.; Creston, Ia., B. C.; Krug's B. C., Battle Creek, Mich.; The Alliance, O., Act. Bus. Coll., Ottumwa, Ia., C. C.; Grand Island, Neb., B. C.; Calveston, Tex., B. U.; Butler B. C., Yonkers, N. Y.

ishing, lettering, drawing, prints, etc. Through the medium of this department many exchanges may be made, and this, with an occasional purchase from the professional artists, will enable you to make a collection. Once started it is an easy matter to add a specimen here, another there, and in a year or two what a lot of fine specimens we have to con over with a brother penman and to draw inspiration from during the long winter evenings. It is quite an education in penmanship to turn over the pages of such a scrapbook and see the many points of difference in the work of our best penmen. Send in your name and have it placed in the list of those willing to exchange.

The following names should be added to the list printed in the August Journal:

PROFESSIONAL.  
M. L. Miner, 94 Traxton St., Brooklyn, N. Y.  
J. M. Riley, Rutledge, Ala.  
J. W. Wells, Virden, Ill.  
T. J. Cathey, Burgess, Miss.

AMATEUR.  
C. L. Perkins, Middle Granville, N. Y.

—J. D. Valentine, Bellefonte, Pa., sends some fine ornamental writing and a graceful flourish.

—D. S. Hill, Marion, Ky., favors us with examples of first-class business writing and a set of ornamental capitals that are good.

—Business and ornamental writing that is above the average comes from J. W. Wells, Virden, Ill.

—Miss Ella E. Calkins, Laclede, Iowa, is equally at home in a half dozen styles of plain and ornamental writing submitted.

—J. T. Kelley, San Saba, Tex., attributes his success in learning to write a good hand entirely to *THE JOURNAL*, as he has had no other instruction.

—E. L. Hooper, Woodford, Me., is one of our most promising young penmen. His writing is equal to that of many professionals and we predict that he will be heard from later.

—C. L. Perkins, Middle Granville, N. Y., is able to turn out creditable plain and ornamental penmanship and states that his success is due mainly to *THE JOURNAL*.

—Finely written cards have been received from O. E. Ofstad, Minneapolis, Minn.; C. E. Oliver, Albany, N. Y.; J. C. Olson, Lincoln, Neb.; G. H. Mohler, Fremont, Neb.; Clyde Jones, Dallas, Tex.

**DUPLICATE WRITING.**

An Idea of Alexander Dumas' Perfected by Marquis Fonti.

A double writing apparatus has been constructed by Marquis Louis Fonti, at Rome, who was desirous of obtaining two hand written copies, although doing the work but once. The idea of the invention originated with Alexander Dumas, who wanted such a double writer, and had a man by the name of Levesque make a machine with which two identical copies could be written. That apparatus was rather imperfect, as the lower sheet had to be reloaded after every two lines of writing so that the writing on the upper lines might be continued.

Fonti has entirely solved this matter. The sheets of paper are no more above each other, but side by side, and are held down by the heavy metal base of the apparatus. This latter consists mainly of three pairs of levers movable on a horizontal axis. The penholders are attached through little tubes and movable on universal joints. At the base of the apparatus two inkstands are attached in which the two pens are simultaneously dipped. With this apparatus each of the pens does exactly the same work. The levers, not movable parts being made of aluminum, it is not so very inconvenient to handle the double writer. —From the Philadelphia Record.

**Penman, Actor, Playwright.**



B. F. KELLEY.

B. F. Kelley and family, consisting of Mrs. Kelley, Mr. Russell A. Kelley, Miss Sadie E. Kelley, assisted by Miss Mabel L. Hicks, are on a theatrical tour through New York State, and are meeting with success. The programme consists of instrumental and vocal music, recitations, lightning calculations and Mr. Kelley's original comedietta, entitled "Kaleidoscopic Views of Married Life." Mr. Kelley and family are very talented and for several years have given entertainments of this character in New York and Brooklyn.

**Typewriters Replace the Pen for Authors.**

"Typewriters have just doubled my power of production," said a man who writes dime novels and boy triflers. "I couldn't write fast enough to keep up with the thread of my story before the typewriter was introduced. You know that much of my work is in short, snappy conversations consisting of such words as 'What?' 'No, it can't be true.' 'Say that again,' etc. I find now that I can sit down and talk off that sort of thing to a typewriter without any trouble. I dictate about five thousand words at a time and it is easy, where it was hard for me to write one thousand words. There is a steady demand for this kind of story, and after a man gets into the swing of writing them he can turn them out about as rapidly as he can talk. A friend of mine, who is among the best of the short-story writers in this country, and whose poetry is as good as his short stories dictates all of his work. It's all nonsense to say that a man loses his style when he dictates." —New York Sun.

**To Remove Ink Stains.**

Tear blotting paper in pieces and hold the rough edge on the ink when it is freshly spilled, or cover the spot with Indian meal, or the liquid ink may be absorbed by cotton batting. If the ink be spilled on a carpet cut a lemon in two, remove a part of the rind and rub the lemon on the stain. If the ink stained article be washed immediately in several waters and then in milk, letting it soak in the milk for several hours, it will disappear. Washing the article immediately in vinegar and water and then in soap and water is another remedy which will remove all ordinary ink stains. No matter what substance be used to remove ink the stain must be rubbed well. If the article stained be a carpet on the floor use a brush.

*Elkburg, Pa. Oct 24, 1901*

*Dumans' Art Journal*

*In compliance with your request.*

*I mail you this as a specimen of Business Penmanship taught at Iron City College by*  
*Yours Truly,*

*J. C. McIntire*

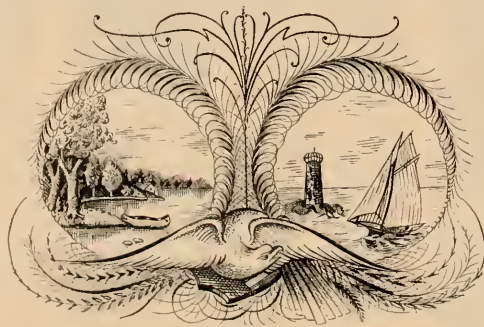
**THE EDITOR'S SCRAPBOOK.**

WE may have omitted some names from our "Penmen's Exchange Department" owing to the confusion incident to handling the mail during the vacation period. If any have been omitted we wish they would notify us. We print free of charge the names and addresses of all penmen, amateurs and professionals, who desire to exchange specimens of penmanship with their brother penmen. We know of no more fascinating "fad" than specimen collecting. It is far more sensible to the penman than the stamp craze. What can be more inspiring than a tastefully arranged scrapbook containing specimens of the skill of a few hundred penmen. One part can be devoted to business writing, another part to ornamental writing, still others to flour-





BY C. S. PERRY, WINFIELD, KANSAS, BUS. COLLEGE



BY I. NO. ROCKWOOD, LOS ANGELES, CAL.

# WRITING OF THE WORLD.

ENGLAND AND SCOTLAND.

Copy-Book, Professional and Business Writing Shown.



IN the August JOURNAL we gave specimens of the copy-book and business writing of Ireland. In this issue we present the writing of England and Scotland, showing the slant, vertical, round and business styles, as given in several of the leading systems of copy-books. We also present a specimen engraved direct from the pen work of Henry Sykes of Manchester, England, the well-known writing master and copy-book author. We are also indebted to Mr. Sykes for the samples of business writing by several of Manchester's business men, as well as for packages of copy-books.

The samples of "civil service" hands shown in the Irish specimens in the August JOURNAL may be properly included as examples of English writing, too, as practically the same books and styles are used in England, Ireland, Scotland, Australia and all of the English speaking colonies of England. Even Canada's proximity to the United States doesn't induce her to shake off the slower, less slanting, round style resembling the English "civil service" hand, which we notice is still largely used by our Canadian friends.

There have been so many criticisms of the American copy-book style, as well as of our business writ

ing, with adverse comparisons with foreign writing, that THE JOURNAL has collected specimens of the copy-book, professional and business writing from a great many foreign countries to show our readers just what other countries believe is good writing. This will give all a basis for intelligent comparison of American with foreign writing—something that the American public has never had before.



## A Feast with Rare Old Books.

Hail, mistick Art! which men like angels taught,  
To speak to Eyes, and paint unbody'd Thought!  
—J. Champlain, 1740.

Number 2.



THE largest book of the old time penman's skill ever placed on the market is, without question, the "Universal Penman," by George Bickham.

The copy now before us is 14 1/2 x 9 1/2 inches, 2 inches-thick, and contains 212 plates. But one side of the paper was used. It was published in 1743 by H. Overton, and was dedicated to the "King and Nobility and Gentry of Great Britain."

The dates on the plates show that while the book was not given to the public, as a whole, until 1743, it was started in August, 1733, and finished August 12, 1741. Hence it took eight years to do the writing, designing and engraving, and two years to print and bind it. It was originally issued in parts, and these parts sold separately. There were subscribers to the scheme at the outset, and to these Bickham has devoted a page for his address.

While it is usually spoken of as "Bickham's Penman" (this is on the cover of the copy in our possession), it must not be understood as being the work of one man. George Bickham was a designer and engraver, and accomplished the task, which must have been a big one in those days, of engraving every line in the 212 plates himself. The idea was Bick-

ham's, but he called to his assistance twenty-four of the leading writing masters of his time, prominent among them being Willington Clark, Joseph Champion, John Bickham, Samuel Vaux and E. Austin. Of these Clark and Champion are best known to us, probable because they have left other work than that shown in the "Universal Penman."

Bickham was the greatest engraver of his time (and some of his work is not greatly excelled to day), and while the entire work is mainly credited to him, yet on each plate he has given the writer due credit. Besides this he has engraved several letters written to several of the contributors of the work and their replies, in which he lauds their skill as penmen, and they in turn praise his skill as an engraver. On November 3, 1739, Bickham wrote to Champion as follows: "As correctness and freedom are the Beauties of Writing, and your Excellency in both shines so conspicuously in my 'Universal Penman,' it obliges me to request the continuation of your friendly Assistance. . . . And since 'tis well known that you have a peculiar Talent for Striking either Letters or Flourishes, by Command of Hand, I doubt not but you will embellish it in the most Masterly and Agreeable Manner," etc.

The mutual admiration society continued its meetings evidently, and on January 7, 1739 (note the evident error in date; it must have been intended for 1740), Champion replied, in part, as follows: .

"The Writing when seen by the judicious will appear not to have suffered by its being engraved. . . . Knowing no other Graver could transmit my Endeavours to posterity in so strong a Light as in your excelling hand."

The "Penman" contains all of the various styles of script in use at the time—in fact everything imaginable in the line of script. There are also examples of writing in "Hebrew, Greek, Rabinacal, Samaritan, Syriack, Arabick, Armenian," etc.

In lettering it is not profuse, but there are alphabets of "German, Round and Square Texts, and Old English, Italic and Roman Prints," etc. Scattered through the 212 pages are many beautiful examples of German and Old English texts. All this lettering is perfect or nearly so.

Flourishing is represented mainly by the strokes used to embellish the lettering and in the borders, head and tail pieces. There are a few flourished heads of men and women, but they are not given much prominence. The flourishing is exceedingly graceful, accurate and retains much of the life of the original.

Written for the Penman's  
Art Journal, New York  
Henry Sykes

Written for the Penman's  
Art Journal, New York.

H. H. G. Warren.

Written for the  
Penman's Art Journal  
New York

James F. Sandbach

Written for the  
Penman's Art  
Journal, New York  
Rosenparks

Handwritten Penman's  
Art Journal, New York  
Bennet

- (1) Abase. Abyss Affect Agency Axiom
- (2) U U U U Unknown
- (3) Besilent or say something worth hearing B
- (4) Principal Noun, Adjective, and Adverbial
- (5) Johnson Ingles & Coy Iron Founders. App
- (6) Napoleon the Great banished to Elba in 1814.
- (7) Loch Katrine supplies Glasgow with water
- (8) Acts speak louder than words

SPECIMEN HEAD LINES FROM GREAT BRITAIN'S REPRESENTATIVE COPY-BOOKS.

(1). COLLINS' ROUND HAND, PUBLISHED BY W. COLLINS, SONS & CO., LTD., LONDON. (2). ROYAL UPRIGHT COPY-BOOKS, PUBLISHED BY T. NELSON & SON, LONDON AND NEW YORK. (3). HENRY SYKES' COPY-BOOKS, MANCHESTER. (4). REMOND'S CODE COPY-BOOKS, PUBLISHED BY BRASSER & SONS, LONDON. (5). BRUCE'S BUSINESS COPY-BOOKS, PUBLISHED BY T. NELSON & SONS, LONDON AND NEW YORK. (6). NEW NATIONAL COPY-BOOKS, PUBLISHED BY NAT'L SOC. DEPOSITORY, SANCTUARY, WESTMINSTER, LONDON. (7). ABBOTSFORD COPY-BOOKS, PUBLISHED BY WM. BISSITT, LONDON AND EDINBURGH. (8). VEE FOSTER'S COPY-BOOKS, PUBLISHED BY MARCUS WARD & CO., LONDON.

ORIGINAL PEN WRITING BY HENRY SYKES, WRITING MASTER, AND SEVERAL OF MANCHESTER'S BUSINESS MEN.



"A prudent man," says a witty Frenchman, "is like a pin: his head prevents him from going too far."

(Miss) Kathleen Nibloe,  
St. Mary Stoke,  
Ipswich.

A prudent man, says a witty Frenchman, is like a pin: his head prevents him from going too far.

For the above  
70, High Street, London  
Weymouth.

THE FIVE GUINEA PRIZE-WINNING SPECIMENS IN LONDON  
"TID-BITS" CONTEST.

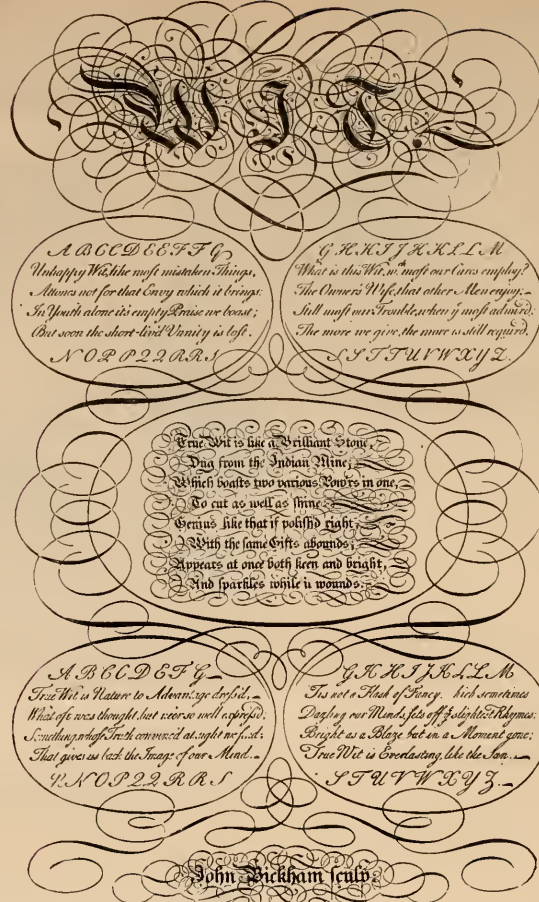
The sample page which we present in this connection is the work of John Bickham, who we take to be a son of George Bickham, the originator of the book. We present this page as it shows lettering, writing and flourishing, and is a representative page. The original plate was 7 x 12.

It is a wonderful work, and must have entailed much labor and expense, especially when the times are considered. It is surprising to find that at that date a sufficient number of subscribers could be obtained to warrant producing so voluminous and expensive a work. It has placed the name of Bickham high on the roll of the world's greatest penmen.

The one regret of all who are familiar with the work of the earlier masters is that Bickham should have been so swayed by prejudice as to have omitted from this magnificent work the skill of Cocker. There can be but little doubt that the skill of the penman exceeded that of the engraver in those days, and for that reason we would like to see Cocker's work as reproduced by the greatest engraver of his time—Bickham.

*G. Bickham*

AUTOGRAPH OF G. BICKHAM, ENGRAVER AND PUBLISHER OF BICKHAM'S  
"UNIVERSAL PENMAN."



A PAGE FROM BICKHAM'S "UNIVERSAL PENMAN," PUBLISHED 1743. SIZE OF ORIGINAL, 12 x 7 IN.

## SUPPLIES FOR PENMEN, ARTISTS AND SCHOOLS.

WE have received so many calls for supplies for penmen, artists and schools that we have decided to furnish these goods to JOURNAL readers and their friends. Our office is right in the heart of the paper dealers', pen manufacturers', artist material dealers' and school furnishers' district in New York and we have exceptional opportunities to select the best goods, which we shall furnish at lowest New York prices.

**HOW TO ORDER.** Send money by P. O. Money or Express Money Order, Registered Letter or Bank Draft. Stamps taken, but are at risk of remitter. State explicitly what is wanted and whether to be sent by mail or express. Goods can be sent by express only unless a mailing price is given. Inks and other liquids are mailed in a patent case (approved by the P. O. Dep't.) which prevents leakage. Write name, post-office, express office, express company and state very plainly. No accounts opened, no goods sent C. O. D. unless a substantial remittance on account (not less than \$3) accompanying the order. Money must accompany the order.

### Stick India Ink.

(Stick Ink by Mail, Prepaid.)

Winsor & Newton's Super-Super (In box. Finest made). . . . .



Lion's Head . . . . . per stick 25c.



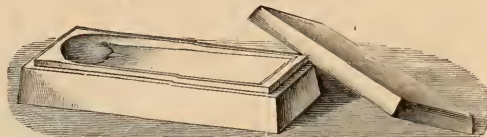
No. 5. Super Hexagon, Gilt. . . . . per stick 35c.



### Ink Eradicators.

Gellies' "Eureka" . . . . . Small Size, 25c. By mail, 33c.  
Blondka's Ink Extracting Pencil . . . . . 25c. By mail, 33c.

Ink Slnb. or tray, with cover, 1 3/4 x 4 1/4. . . . . Ex., 75c. Mail, 90c.



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# SCRAP-BOOK SPECIMENS.

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HERE have been accumulating in our office surplus numbers of THE PENMAN'S ART JOURNAL and circulars issued in connection with our pen art business; also multitudes of pamphlets, school circulars, photographs of pen drawings, pen and pencil specimens sent for review in THE JOURNAL, and every manner of work identified with the penman's calling. Twenty years is a long time and there is a big pile—all of this is carefully packed away in a corner of our establishment.

As a reinforcement of this we have letter-files extending over a period of many years, and containing contributions from practically every American penman worthy of the name, amateur or professional, who has attained to any sort of distinction, also from hundreds of fine writers whose names are wholly unknown in the profession.

In the whole pile there are thousands of finest engraver's plate-proofs of penmanship specimens that have appeared in THE JOURNAL, also of thousands of plates that have been made on outside orders. All of this material has been preserved with great care with a view to its use in a connection which we now announce.

The material referred to is sufficient to fill hundreds of penmanship scrap books that in the richness, extent and variety of their contents will be absolutely matchless. The time has come when, in order to clear it away with the least possible delay, we shall for the present make prices that are within the reach of every penmanship connoisseur.

As will be seen by reading the groupings listed below we include with every package of specimens a certain number of copies of THE PENMAN'S ART JOURNAL. These papers alone contain a mine of penmanship illustrations that are worth all which we charge for the entire package. It is our intention to clear out all of the back numbers that we have on hand and it will be a case of first come first served. We can't undertake to send particular numbers of THE JOURNAL, but if anyone ordering a package will send a list of JOURNALS that he already has we will endeavor to send no duplicates.

## SCRAP-BOOK SUGGESTIONS.

The arrangement of this material in scrap-books is of course a matter of individual taste. Any sort of old book, especially an old ledger or other blank book, may be converted into a scrap-book with a little care and will serve the purpose. It is of course preferable to have a special scrap-book, which may be obtained at any stationer's. For the benefit of our friends we have selected several that seem to us to be good for this purpose and have prices listed at cost. A very taking effect may be had by so simple a device as the mounting of specimens on sheets of paper of different colors and binding these into the covers, say of an old office ledger, having first removed the inner pages of the book. Still better to get a binder, like that used for THE PENMAN'S ART JOURNAL and bind in these sheets just as the JOURNALS would be bound in.

It is wonderful how a scrap-book will grow when it once gets a good start. The greatest care should be exercised in laying out a good sensible arrangement, properly grouping specimens, trimming them neatly and labeling them with care. The name of the author and approximately the date of the specimen, neatly written or lettered under the same, makes a record that is interesting for future reference.

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In the front of every scrap book there should be an index of the authors represented. In mounting specimens there should be no attempt to crowd, as the value is strengthened by liberal margins and blank spaces around the designs. Photographs both of portraits and of penwork should be unmounted from the cardboard. In case of specimens printed on opposite sides of the same page, as in instance in THE JOURNAL and in some circulars, both sides may be preserved by binding in the sheet and over-laying it with thin paper, cutting out openings in the overlying paper where the specimens occur. The blank spaces, if sufficiently large, may be utilized for pasting down over specimens.

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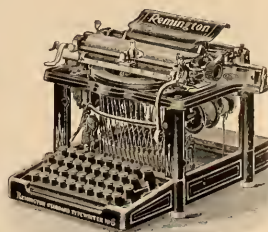
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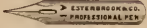
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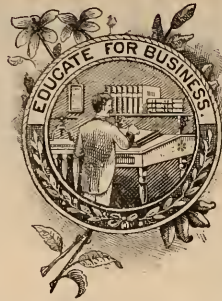
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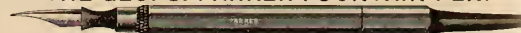
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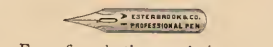
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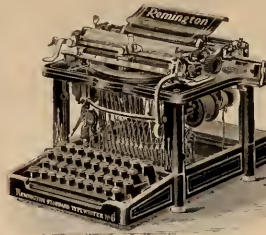
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## LESSONS IN RAPID BUSINESS WRITING.

BY L. M. THORNBURGH, CEDAR RAPIDS, IOWA.

No. 10.

### Writing the Result of Repetition.

**86**—In connection with the first part of September lesson your attention is directed to another vital point. Has it ever occurred to you, have you seriously thought of it, that your present style of writing, be it good or bad, is the result of repetition, and that you can become skillful in writing a poor hand as well as a good one.

### True Mental Picture a Requisite.

**87**.—If your mental picture of the form is good, and you write it with a copy book movement, your writing is poor indeed, and if your muscles act easily and rapidly on a faulty conception of form, your

mental pen writes line after line in the blank mid-night.

### Learn to See Good Writing With Your Eyes Shut.

**90**.—In connection with this exercise your thinker on the central truths of these lessons. Learn to read them all *with your eyes shut*, and I am confident that a new world of thought and action will open up to you, for which you will be truly thankful.

### The Most Difficult Forms Reserved for the Close.

**91**.—The most difficult forms have been reserved for the closing lesson. Several exercises in previous lessons are akin, in form and movement, to the letters in this lesson, and no doubt you feel able for a successful encounter.

### Study the Illustrations.

**92**.—The first six illustrations in No. 43 may prove helpful to you as a study, and prepare the mind for

of a compound curve, where it joins the down stroke. Your time is well spent when you are studying and practicing figures. Spend several hours in reviewing all of the figures as shown in the second line of 45. Note well the location and length of every line and the direction the lines point in beginning and ending. Raise your speed on every figure to at least eight strokes a second, and then practice them in miscellaneous order, as may be seen on page 80 of the April JOURNAL.

### The "x."

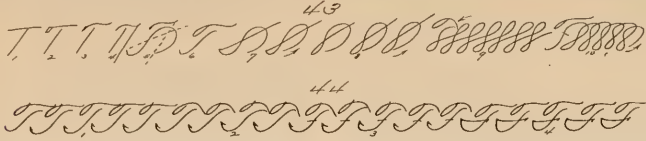
**94**.—The *x* is most easily learned by combining it with the *m*, as shown in No. 46. A slight pause may be made in joining the parts at the base line.

**95**.—A good *r* depends almost entirely upon the position and length of connecting line at top of letter.

**96**.—The *x* is made by retracing the down stroke without lifting the pen. Both down strokes should touch the base line. Shortening the last down stroke makes the *x* resemble one style of *r*, while space between the lines gives it the appearance of an *u*. You will like this style of *x* after you learn it.

**97**.—No. 47 will prove interesting practice, and your repeated trial to get good location of letters and parts of letters should develop increased skill.

**98**.—To further carry into practice the points given in the first part of the September lesson, I would suggest that in your review you rule your practice papers into spaces suitable for invoices, account sales and other narrow ruled forms. You can get samples from business houses and from text-



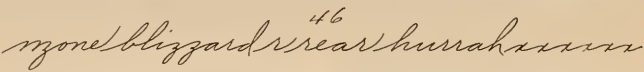
writing is in danger of losing legibility and becoming useless. Our writing is a picture of the movement we continually use and the forms we *habitually* study, but the fact is not fully realized and appreciated by all learners.

### To Discourage Workers.

**88**—In writing paragraph 75, in addition to what followed, I had in mind a class of persons who had practiced a great deal on this and on that, and their arms are in condition to move freely, rapidly and even obediently, but their writing is unsatisfactory. They have gotten along just so far, and have reached a point where further progress seems impossible to them. Here we find them discouraged and in a mood to give up, feeling that further effort is useless. If you are not the wise student who would search for the cause and find a remedy, let me tell you something. Your conception is defective, and seem-

what follows. Give them more than a passing glance. Next in order are a dozen or more practice sheets, to be completely covered at a lively speed with Nos. 7, 8, 9 and 10 in line 43. The place and manner of beginning these exercises are of the

greatest importance. In such exercises as 7, where the lines are easily forced into correct shape and position, you should practice an hour at a time, pausing only now and then to compare with copy. When you can leave off the introductory line in the 8 exercise and can still make good double curves on down strokes and end properly, you are prepared for the *T* and *F* in 44. The caps for these letters have

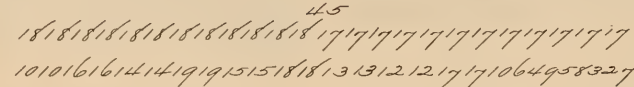


books on arithmetic and bookkeeping. In writing up these forms do not allow yourself to change from movement used on the loose practice sheets, and take pride in working for neatness and systematic arrangement.

### Here's an Example for You.

The specimens by Mr. E. M. Hiestand, a busy and enterprising traveling salesman, of Hagerman, O., which appear herewith, show improvement made by practicing an hour or two an evening for four months, and are presented to encourage those who began these lessons with a heavy hand, finger movement and crude ideas. Part of Mr. H's first specimen was written at the beginning and a part at the end of a three months' business course where they teach by "setting copies"—and a poor example. The clear line, free movement and speed shown in the lower specimen and the figures are the result of practice on the compact ovals and straight lines, twenty-two pages of which were sent in during his *first month's* practice.

What have you been doing? If you have not im-



ingly you have been unconscious of the fact. You are a willing, muscular worker, but not a frequent and close observer of things, unless possibly you are gazing at a photograph—one of your sweetheart. Oh how intently you look at that. It's interesting, isn't it? But when it comes to your copy you give it a hasty glance and then practice away; or maybe you look at your letters as some young speakers look at their audience, and really see no one. Now, you know full well that the muscles, servants of the mind, cannot make that which does not exist in the mind, any more than a river can rise above its source.

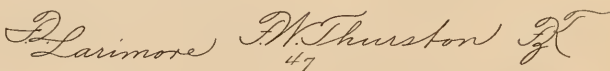
### Stop Careless Practice.

**89**.—Yes, by all means, stop such practice as you have been doing, but don't give up in despair. Go, do, as many a one has done, who has a real, heartfelt love for penmanship. He carries a copy or illustration in his pocket or pastes it in his hat, where he can feast his eyes upon it and study it at every opportunity. He writes on the sand, mud and snow. He writes with his eyes open and with them shut; sees letters in the air or in the sky, and with his

been given in the ending of *Q* and *L* and the first part of *W* and *Z* (see line 47). Make stem short, oval in top part small, and well up with space between it and the stem.

### The Figures.

**93**.—The figure 8 is weak for speed work and unsafe for use when it is left open at the top. Make



this part secure by beginning well to the right and by ending above the head line. The figure 7, containing the same number of lines and made in the same directions as those in the figure 4, often conflicts with that figure. The secret in making the 7 lies in beginning with a dot only, made by pressing the pen downward; the next motion retraces this dot, and then moves to the right and upward in the direction

proved your writing, you have not improved your time.

### Criticisms.

Mr. Thornburgh has undertaken the great task of sending personal criticisms for this month by mail. Those practicing from these lessons will certainly appreciate Mr. Thornburgh's sacrifice of time and energy in so endeavoring to advance their interests. —[Ed.]



## LESSONS IN PROFESSIONAL WRITING.

BY C. P. ZANER, COLUMBUS, O.

No. 9.

[INITIAL MADE IN JOURNAL OFFICE.]

Get Down to Details.



**E**ARNEST students who really desire to become fine penmen will not mind getting down to detail in study and execution. You should now look over your small letters carefully to see whether they are faulty and inaccurate. If so, find out, before going further, what is wrong and what remedy to apply to correct the defects. Your letters need not be absolutely accurate, but they should approach some uniform standard sufficiently near so as to appear similar and regular. That means that nearly all turns (both upper and lower) should be the same size, that nearly all down strokes should be uniform in slant, and that the short letters should appear the same in height.

*Easy Movement—Smooth and Graceful Strokes.*

If you want your writing to take on not only this orderly or precise appearance, but a graceful look as well, you must see that your movements are easy in order that your lines may be graceful and smooth. You must also see that the little shades are distributed about equally over the page. That is, where *a* follows *n*, as in "Ornamental," and is shaded, the *n* should not be shaded. Avoid, as far as possible, having two shades come close together. Therefore you will find it necessary at times to shade your *n*'s and *a*'s, and at times not to do so.

*Uniformity a Key to Successful Ornamental Writing.*

It would be well to keep in mind the fact that oop letters affect slant more than the short letters, and that the latter control height more than the former. In other words, as your loops are, so will be your slant. Uniformity is one of the keys to successful ornamental writing. It is to penmanship what rhythm is to music. The little sparkling shades interspersed here and there accentuate the otherwise monotonous line.

*Small Letters More Important Than Capitals.*

I have dwelt specially upon the small letters thus far, because they are the very essence of good writing and because capitals will be considered in a later lesson. Young penmen are apt to overlook their small letter practice. Whereas, no one has ever achieved much fame from having been able to produce only capitals well. As it is hard for students to get down to systematic practice on small letters after having become somewhat proficient in capitals, I am desirous to stimulate them in their practice and acquirement of small letters. For capitals are of far less consequence in actual writing than are small characters.

Therefore see that your movement is easy, orderly, and sure, so that your small forms will be graceful,

*Penman's Art Journal*

*A little flourish now, and then  
Is polished by the best penmen.  
A little flourish, grace, and shade  
Is not improper when well made.*

*Ornamental Penmanship,  
like elocution, embellishes the forms  
used to convey thought.  
It is to writing what elocution  
is to oratory—it gives an added charm  
To thought delivery.*

BY C. P. ZANER, ILLUSTRATING HIS ACCOMPANYING LESSON IN PROFESSIONAL WRITING.

or clumsy-like in appearance it is quite probable that your movement is rather sluggish or that you are using the fingers to excess. On the other hand, if your form lacks order, system, and accuracy, it is likely that your movement is too rapid and wild or that you are using the shoulder muscles to excess. Study your work and your movements to find what is wrong. If you think everything is perfect, it is quite likely that you have not yet fairly begun. For I have never yet found the person who wrote really a fine hand who thought it was perfect or even excellent.

*A Correction.*

In lesson seven, paragraph one, I said, "or the paper twisted slightly to the left at the top." I should have said *right* instead of *left*. The wrong plate was presented first, also. Mistakes will happen, and unless the same are serious I never bother to correct them.

*CRITICISMS.*

P. H. H., Ill.—Curve the down stroke in *S* more, and throw the shade lower in all the letters. In some you get the shade low enough, but you get it too high at the same

almost see it, but now it is clear out of sight—it is as elusive as the eud of the rainbow.

W. B. C., Tenn.—The shade in your *C*'s is too short and clumsy. Your ink and pens are not in good trim, else you ride the latter too much, especially in the small letters. Your writing is good enough for most school use. Better use it as a stepping stone for a well rounded education—unless you have that now. A good handwriting, when backed by an education, is a fortune to the possessor.

T. J. C., Miss.—You write quite well, but you need careful practice on small letters, specially loops. Let the arm act like a hinge in making the latter. Your *e*'s are not full enough—more rolling movement.

W. B. C., Tenn.—Your stroke on small letters still seems heavy. It is due to poor stationery, I think. Your pen seems worn. Now find out just where the heaviness comes from—whether from poor material or heaviness of movement.

Hundreds of beautiful and useful books are listed in our new book and premium catalogue, with combination rates in connection with "Journal" subscriptions, both new and renewals, single and in clubs. As we give the subscriber benefit of the largest wholesale reduction on the books in connection with the combination offer, it frequently happens that he is enabled to obtain book and paper at considerably less than the book alone would cost of any dealer. It will pay any intelligent person to send a two-cent stamp for this catalogue. Many valuable suggestions for holiday presents.

*Couldn't Read His Own Writing.*

Compositors are supposed to be able to decipher all kinds of handwriting, even that of editors and ministers. On this point Mr. Robert Clark, the Edinburgh printer, used to tell a story: Prof. Lindsay Alexander came into our office one Friday with the manuscript of a sermon.

"You must let me have proofs of this to-morrow," he said.

I told him the time was too short. He must give us a few days longer.

"No," he said. "I must preach this sermon to-morrow. It is a special sermon. I wrote it ten years ago, and now I can't make out a word of it."—*Ex.*

To those subscribers who desire to be put on our *Permanent List*, and who will send us \$1 (agreeing to stay on the *Permanent List* at least two years), we will send the handsome solid gold scarf pin as premium. This offer is made upon the distinct condition that if the subscriber should change his mind about continuing the paper for the second year (we don't want any person to take the paper unless he finds it worth more than its cost), he will send us 60 cents to pay the additional expense of the gold pin premium. Nothing more appropriate for a present.

*E. M. Hiestand commenced  
this day and invested Cash  
Bought of D. Hanninondona  
100 lbs. Sawdust (1.25) 20000  
Nine mining men mining in a  
Specimen of my business movement  
E M Hiestand AAAA DDDD*

ACCOMPANYING LESSON IN BUSINESS WRITING BY L. M. THORNBURGH.

SHOWING IMPROVEMENT MADE BY E. M. HIESTAND IN FOUR MONTHS BY PRACTISING FROM ONE TO TWO HOURS AN EVENING.

artistic, and accurate. Remember that if you slight detail your writing will appear well at a glance but will not bear close scrutiny. And on the other hand, if your movement is sluggish and your letters well formed but labored, the general effect will not be very pleasing.

When you find your forms becoming rough, stiff,

time. Your work seems a trifle heavy. Lightness is a very essential element. But you are doing splendidly.

C. S. G., Conn.—Curve down stroke in *L* more. Your work varies a good deal, revealing the fact that you either lack confidence or skill, or both. Keep up your practice and you can see what the "top" looks like—if there be a top. Some years ago I thought that I could

# MODERN PEN LETTERING.

BY J. F. BRILEY, JOURNAL OFFICE.

No. 11.

*Rapid Body Text.*



ERE is a text—one as valuable as any one we have yet given, and one that is very easily executed after you "get on" to the "swing" of the letters. It is used in body work of engraving, illustrated advertisements, etc.,

and a thousand and other places where a plain and rapid style of lettering is required. The copy for this lesson is given in its crude and unfinished state, just as it left the pen in the first stage of construction. Some prefer leaving them in this style, while others desire the more finished appearance done by retouching. (See lettering in panel at lower end of first page of *THE JOURNAL* each month.)

Take a Gillott No. 170 pen, one that is well worn, and a bottle of good-flowing black ink. Carbonize ink is the best we have found for this kind of work. Do not use pencil except for guide in spacing and for ruling head and base lines.

Try it, and send me some of your best practice sheets for examination.

Some very creditable work of last lesson received from Maggie Smith, Peoria, Ill.; Jas. B. Duncan, Chattanooga, Tenn., and Corry M. Hayward, Little Rock, Ark.

## ART POSTERS GALORE.

*A Promising New Field for the Artist Pennan.*

More than one of our friends in the penmanship profession have been trying their hands at the unique style of decoration which is usually called the "new art." We notice quite a sprinkling of the new style in recent school catalogues. Some that occur to us just at this moment are the Lebanon, Pa., B. C. catalogue, with illustrations by C. M. Lesher; the Albany B. C. catalogue, cleverly handled by S. E. Bartow; and a whole nest of beautiful circulars from the Rochester Business University, in which the mildewed idols of conventionality in school literature are ruthlessly shattered.

We show on the front page of this issue a small plate reproduction of a design made for a new art picture in colors, also used in black and white. The color scheme is explained in the subjoined article, taken from *THE BUSINESS JOURNAL*:

The *fin de siècle* Art Poster is getting to be more and more in evidence, and news stands, stationery shops and dead walls everywhere are bright with variegated color masses. Nor is this sort of thing confined by any means to the exploitation of playful subjects, as the swirl of a skirt dancer's draperies or the *chic* pose and presence of the rapidly-coming-into-view summer girl. The most staid and conservative advertisers take advantage of the fact that it is the precise phase of pictorial treatment that is most in the public eye for the moment, and they use it for the most serious purposes. Such publishing houses, for instance, as the Harpers, the Century Company, Lipincott's, etc., are using it freely, and one sees flashes and splashes of it on book covers and smart journal headings that stand guard over contents of the most irreproachable sobriety.

If any one has any sort of notion that this style of pictorial work is purely haphazard and requires no particular technical skill in drawing and coloring, let him get out his brushes and try his hand. He will be pretty apt to discover that its production involves a command of the elusive properties of line and color in at least as great a degree as the more conventional product. He may probably come to a somewhat keener appreciation of the fact, also, that there are differences between color masses and color messes that the eye of the most untechnical layman will have no difficulty in detecting.

The keynote of this sort of work is Vigor—a virile composition made up of robust details. The special cover of this issue of *THE BUSINESS JOURNAL* illustrates the point broadly as effectively as it can be done in black and white.

The color scheme of this design, as wrought out by our artist, involves red, green, yellow, orange, two blues, gray, black and white—all obtained from four printings. The color tones, like the design itself, are Egyptian. A deep blue forms the upper background, with black below. The wording is black against a faint blue scroll. The emblem of the robe is beautifully picked out in old red and black and yellow. Green and black are used for the foliage, through which the snowy plumage and red bill and legs of the stork are seen to great advantage. The dominant note of the architectural framework is the green of the ancient Nile, laid upon a yellow field, with accent

# RAPID BODY TEXT.

A B C D E F G H I J K L M N O P Q R S T U V W  
X Y Z

SPEAK THE SPEECH, I PRAY YOU, AS I PRONOUNCE IT TO YOU, TRIPPINGLY ON THE TONGUE: BUT IF YOU MOUTH IT, AS MANY OF YOUR PLAYERS DO, I HAD AS LIEF THE TOWN-CRIER HAD SPOKE MY LINES. NOR DO NOT SAW THE AIR TOO MUCH—YOUR HAND THUS: BUT USE ALL GENTLY: FOR IN THE VERY TORRENT, TEMPEST, AND (AS I MAY SAY) THE WHIRLWIND OF PASSION, YOU MUST ACQUIRE AND BEGET A TEMPERANCE THAT WILL GIVE IT SMOOTHNESS.

*HAMLET, SCENE II, ACT III.*

1 2 3 4 5 6 7 8 9 0

BY J. F. BRILEY, ACCOMPANYING HIS LESSON IN MODERN PEN LETTERING.

spots of orange, red and black. The finished effect is rich and exceptionally striking. No one of an antiquarian turn of mind would be likely to pass by such a design without pausing to verify the correctness of its details of symbolism and classicism—the sphinxes, asps, papyrus, lotus ornament, sun-and-serpent, architectural forms, etc.; while the average observer, who doesn't care a fig about the significance of such details, would be no less strongly impelled by the vivid coloring and forceful composition to see what it is all about. And that is just what the advertiser has in view.

These art posters may be printed either from relief plate or stone. A very handsome design recently made in *THE JOURNAL* office for the Waterbury Watch Company (we hope to be able to show it in these columns next month) was printed in five colors by the former method, and is the first such poster to be printed from relief plates, so far as our knowledge goes. The relative cost of the two methods depends upon the size of poster and size of the edition. Stone would probably be cheaper for a large poster in a small or medium edition, while metal plates would be less expensive on large editions, especially for posters of moderate size.

The collection of art posters is a fad that has already assumed respectable proportions, and it is a common thing to see offers from firms that use them on news stands to supply collectors for a consideration, usually 25 to 50 cents each. When firms like the Century Company make such announcements it is pretty safe to guess that the number of people who have written them for specimens has grown large enough to be both troublesome and expensive. It is a good deal to expect to get for nothing that which represents expense and value, but there are plenty of people in the world who look upon such a proceeding as perfectly natural and proper. Some private collections are valued at hundreds of dollars, even thousands, where the artists' original sketches are included, and "poster shows" have come to be one of the recognized functions of fashionable life in large centers of population.

## A Word With Our Friends.

If you believe *THE JOURNAL* is doing a good work for the cause of good writing, if you want to benefit three people and a good cause by one simple act, show your copy of *THE JOURNAL* to a friend and tell him just what you think of it. Better still—send for our clubbing rates and some sample copies (free) and get up a club in your neighborhood. You'll help *THE JOURNAL*, help your friends, help the cause of good writing and help yourself.

Make the start to-day.

Do you believe *THE JOURNAL* is giving you value received? If so, tell the good news to a few of your friends.

We want them all in *THE JOURNAL's* big family.

The Childs Bus. College, Springfield, Mass., is sending out some particularly choice advertising literature this

year. Two or three handsomely illustrated circulars and a large range with views of the school are included. The rooms and equipment of the college are metropolitan in character, and bespeak unusual enterprise and a fine patronage.

## G. W. Temple.

G. W. Temple, President of the Champaign, Ill., B. C., was born in Montgomery City, Mo., 32 years ago. He was educated in public schools, Normal school and business college. His first lessons in penmanship were received at Cambridge, Ill., from N. B. Hagin, a traveling teacher. O. W. Boucher, then the head of the county and pen. dept's of the N. L. N. S., Valparaiso, Ind., was his next teacher. Later Mr. Temple graduated under fine penman and elegant gentleman, E. K. Isaacs, being Mr. Isaacs' first Valparaiso graduate. At the same school



Mr. Temple took a course in penmanship and art from A. A. Northworth. Later he took the Normal pen course of the Gem City B. C., under Messrs. Musselman and Schofield. Teaching in the public schools of Illinois and Iowa followed. Next Mr. Temple traveled for two years in England, Ireland and Scotland. After returning to the United States he traveled and taught penmanship, bookkeeping, etc. His next teaching was in a Texas bus. coll., where he spent two years; afterward establishing the Temple and Hamilton B. C., San Antonio, Tex., and conducting the same successfully for five years, or until the building and contents were destroyed by fire on Dec. 23, 1893. On March 21, 1894, he was married to Miss Martha Rice of Champaign. Mr. Temple is an Odd Fellow and Mason, president of a school that has fine prospects, and is a genial, popular man.



# Pennmanship and Drawing For Public and Graded Schools.

## To Supervisors and Public School Teachers.

THE JOURNAL desires to extend its circulation among public school teachers. Our public school subscription list is large, but there are hundreds of thousands of teachers and prospective in our public

schools who desire to improve their handwriting and methods of teaching. We know that teachers are drummed to death, almost, by book and paper subscription agents, and hence we have placed the clubbing price so low that it practically eliminates the question of expense. If THE JOURNAL is shown to the teachers and the clubbing price given, it will be all that is necessary. An examination of THE

Journal will convince any teacher that she cannot do without it—especially since the cost is next to nothing.

We shall be pleased to send sample copies and quote clubbing prices on application.

We hope those already interested in writing will do a little missionary work and aid in extending THE JOURNAL'S circulation and influence, as well as in helping the cause of good writing in our public schools.



VERTICAL WRITING.—BLACKBOARD WORK BY A SECOND GRADE TEACHER, KINGSTON, ONT., PUBLIC SCHOOLS.

Journal will convince any teacher that she cannot do without it—especially since the cost is next to nothing.

down exercises for the class in such a way that pupils frequently have to inquire what certain words or figures are, or leave their seats to get a closer view, the board writing being indistinguishable from the rear seats. This effort throughout the day to decipher the forms on the board is such a continual strain on the eyes that it is no doubt one of the chief causes of shortsightedness in school children.

88.—The younger the pupils the more easily are the eyes affected, and for this reason teachers of primary classes should write very large, with thick lines.

*Excessive Use of Blackboard Copies Bad for the Eyes.*

89.—In this connection it seems well to draw attention to the dangers attending the exclusive use of blackboard copies for teaching writing. Not only is much gazing at even the best boards very trying to the eyes, but the oft repeated glance from the white paper just before the eyes to the dark surface at a distance, and *vice versa*, necessitates correspondingly sudden adjustments of the eyes both to the light and distance. The effect is similar to, though less noticeable than, that experienced when one passes suddenly from a dark room to one brilliantly lighted, or when one exposes his eyes to a succession of flash lights. For this reason I think the judicious use of copy-books with some blackboard illustration combines safety with efficiency, and now that copy-books can be bought at about the price of blank books there is little difference in economy.

*Cat 1.—Board Writing by Second Grade Teacher.*

90.—As a good specimen of primary work I have shown here in the first illustration the board writing of a teacher in one of our second grades (our grades number from the baby class). All this teacher's board writing is done just like the work in the illustration, and can easily be read sixty feet from the board. The work in the scribbles of the pupils of this class is comparatively on a par with the board work of the teacher.

*Cat 2.—Board Writing by Fifth Grade Teacher.*

91.—The second cut illustrates the board writing of a teacher of a fifth grade. She is one of our cleverest teachers, but prior to the introduction of vertical writing her class was one of the poorest in the city in writing. She is not naturally a good writer, and when we were teaching the sloping writing her board writing was very poor. Since the introduction of vertical writing she has acquired a splendid hand and is a good, rapid board writer. At the last yearly promotion examination her class not only came out at the head of those of the same grade in general proficiency, but as regards writing they turned out by far the best sets of papers on all the written subjects. These photographs were not taken from specially prepared boards, but represent the ordinary harried work, and are probably the best lessons in board writing that could be given.

*How Board Writing Is Done.*

92.—When writing on the board at the top the hand is usually to the left of the body; as it descends it works toward the right until when on the level with the eyes it is directly in front, and when below the eyes it is to the right of the body.

*Cat 3.—Third Grade School Room View.*

93.—The schoolroom view is taken from a third grade class, engaged in the special writing lesson. The pupils are working on the ordinary flat desks. We are having some rooms furnished with hygienic



VERTICAL WRITING.—BLACKBOARD WORK BY FIFTH GRADE TEACHER, KINGSTON, ONT., PUBLIC SCHOOLS.



VERTICAL WRITING.—SCHOOL ROOM VIEW, THIRD GRADE CLASS, KINGSTON, ONT., DURING WRITING LESSON.

## Vertical Writing

BY A. F. NEWLANDS, SUPERVISOR OF WRITING,  
KINGSTON, ONT.

No. 8.

*Good Blackboard Writing by Teachers a Great  
Incentive to Pupils*

86.—There is probably no one thing that affects the ordinary written class work so much as the teacher's board writing. It is an invariable rule

desks, which are especially suitable for vertical writing, and of which I hope soon to present a view.

*Note.*—Having received numerous letters from readers of THE JOURNAL (a number of them inclosing money), asking for specimens of writing, and others inquiring about lessons by mail, I take this opportunity of saying: My time is so completely occupied that it is impossible for me to give lessons by mail, or to fill orders for specimens. Readers will also please note I have no copies of the January number of THE JOURNAL on hand.

*Note by Editors.*—The Ames & Rollinson Co will date subscriptions back to and including January, 1895, but no more single copies of that issue can be sent out.

## LESSONS IN WRITING FOR UNGRADED SCHOOLS.

BY F. M. WALLACE, SHENANDOAH, IOWA.

No. 8.

[INITIAL MADE IN JOURNAL OFFICE.]

*Figures.*



**S** KILL is the result of habit; habit is the effect of repetition. Nothing adds more to the beauty of a set of books than nicely made figures, and it is equally true that they are as effective in aiding one to secure employment as is elegant writing. They are more difficult to master than is good writing. Therefore they need much prolonged, patient practice.

*Monday.*

Review the movement exercises and endeavor to secure a good degree of skill in that work from each scholar. Of course the smaller children must use whole-arm movement, swinging the hand clear of the paper and moving the entire arm and hand from the shoulder joint. Remember they must use

*Ames & Rollinson Co*

202 Broadway.

*New York.*

VERTICAL WRITING BY D. H. FARLEY, AUTHOR SILVER, BURDETT & CO.'S COPY-BOOKS.

lead pencils, as do not forget how they should hold their pencils, as has been explained in a previous article.

Permit but little finger movement, and never use it on movement drills. Pupils generally use their fingers too much, and you should try to overcome it.

Take up the figures in the order given and practice each one until all can make it well and rapidly. They should be made small, and not shaded.

No. 74. Fig. 1 is one and one half spaces high. Make it at the rate of about 100 per minute, and learn to increase the number. The count is "one" for each downward stroke. Keep the hand in motion until at least ten figures are made. Remember not to stop the movement sooner—never stop after making each figure, as that will destroy the efficiency of the work.

Introduce speed drills for five minutes or so at a time, requiring good figures by all.

Have each find how many figures he has made, and announce the result. Hang up the best work for inspection. This applies to each figure.

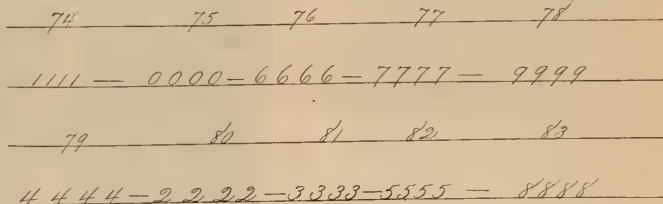
In practicing pupil should not attempt to carry the hand more than one-third of the length of a line, no matter what he is working upon, before moving the paper to the left about two inches. Move it again to the left the same distance, and then again. When commencing a new line push the paper back to its original position. This moving of the paper will obviate moving the arm from its rest on the muscle near the elbow.

No. 75. For the *a*, which is the same height as the *i*, count "one" for each figure, being sure to close it at the top. Keep the hand moving as for the figure 1, and make at least one hundred per minute.

No. 76. Figure 6 is two spaces high. Count "one," "two."

Make the downward stroke straight, finish with an oval one space high.

No. 77.—Figure 7 is two spaces long, one-half space being below the ruled line. Count "one," "two."



ACCOMPANYING LESSON IN WRITING FOR UNGRADED SCHOOLS BY F. M. WALLACE.

and remember each downward stroke must cross and come below the line.

*Wednesday.—Drill on the Ovals, etc., a Few Minutes.*

No. 78. Figure 9 is two spaces long, and crosses the line the same as the seven. Make the o part of the figure one-half space above the line and always close it. Be careful. Count "one," "two."

No. 79. Figure 4 is one and a half spaces high, and is entirely above the base line. Notice that there are no straight lines in this figure, that the first stroke is short, that the horizontal stroke is about one-half a space above the ruled line, and that the long right hand downward stroke just comes to the base line.

Count "one," "two," "three."

*Thursday.—Practice the Ovals, etc., Again.*

No. 80. Figure 2 is one and one-half spaces high. Count "one," "two," "three." Drill as for the *o* as to speed, etc.

No. 81. Figure 3 is one and one-half spaces high. Count as for the 2.

Begin with a dot, and make the lower part about three times as large as the upper part.

*Friday.—Miscellaneous Figure Drills, etc.*

No. 82. Figure 5 is one and one-half spaces high. Count as for 2.

Carry the lower part well to the left, and up from the line as far as the turn from the first stroke begins, or a little higher. Be very careful with the short horizontal line. It should connect with the top of the first stroke, and should extend to the right, parallel to the ruled line, so that a straight line on the main slant will touch the right end of the short line and the right side of the oval in the figure.

No. 83. Figure 8 is one and one-half spaces high. Count "one," "two."

Be careful not to make it backwards.

Attain a speed per minute of at least one hundred ones, one hundred naughts, seventy twos, sixty threes, ninety fives, seventy fives, ninety eights and ninety nines.

Give many speed drills, requiring good work.

Drill much on the figures arranged miscellaneous, and secure a speed of one hundred or more good figures per minute.

Thousands upon thousands of figures must be made to secure good results, requiring systematic, intelligent practice upon each figure.

## Well-Known Supervisors.

J. P. Reagan.

J. P. Reagan, Supervisor of Writing in the Rockville, Conn., public schools, was born in Rockville on Nov. 37, 1865. After leaving school he followed the carpenter trade. He practiced writing evenings

from compendiums and penman's papers. He organized and conducted successfully writing schools in various Conn. towns. For some time he had charge of the pen. dept of Snell's B. C., Norwich, Conn. In 1889 he was appointed to his present place. Mr. Reagan is a fine writer, an enthusiastic teacher



and at all times a student of the best methods of teaching. His work has been successful.

## FRATERNAL NOTES.

—Miss Kate Seaman is the new Supvr. of Writing and Drawing in the public schools of Big Rapids Mich. Miss Seaman is a splendid writer and does creditable work in various styles of drawing.

—I. S. Preston is located at 636 President street, Brooklyn, N. Y. He was Supvr. of Writing in Malden, Mass., last year.

—W. H. Bodenheimer, formerly of Duluth, Ga., has been recently elected Prin. of High School at Norwood, Ga. He is a good writer and much interested in improving the methods in public schools.

—W. J. Lewis, Prin. of Com'l Dept. Bay City, Mich., High School, is bound that his students shall have the best methods in his line of work. He sends several subscriptions to THE JOURNAL.

—Miss Mabel Rodgers, Hartland, Vt., takes considerable interest in good writing and methods of teaching.

*Harrisburg, Pa., 2-11-95.*  
This is a specimen of business  
writing for the "Journal."  
G. M. McClure.



— Langdon S. Thompson, Prin. Metropolitan Nor. Art Sch., favors us with various circulars in regard to the training classes and also admission tickets to the public opening address by Prof. Henry T. Bailey, State Supvr. of Drawing for Mass. Mr. Thompson conducts this school mainly by means of Saturday work in connection with his duties as Director of Drawing in the Jersey City public schools.

— G. W. Ware, late Supvr. of Fort Worth, Texas, is now Supvr. of Writing and Drawing in Dallas, Tex. Mr. Ware is succeeded at Fort Worth by R. F. Moore.

— In a recent letter, Miss Anna E. Hill, author of "The Educational System of Peabodianship" and Supvr. of Writing in Springfield, Mass., public schools, reports as follows as regards to vertical writing: "We have just introduced vertical writing into our three lower grades. We tried it as an experiment in one of our large buildings last year, and at my request it was adopted for the primary grades this year. The teachers as well as the children have to be instructed in it and it makes me very busy just now."

— Miss F. E. Goss, Port Henry, N. Y., High School, is interested in the various articles in *THE JOURNAL*, and believes in placing *THE JOURNAL* before the teachers of Port Henry.

— W. D. Chamberlain, formerly of Olivet, Mich., has accepted a position as special teacher of writing and com'l branches in the Ionia, Mich., public schools, succeeding Miss Ella M. Clark.

— A. L. Shaw, Byron Center, Mich., sends the cash for six subscriptions, hence we judge he believes in the Byron Center schools having the latest methods in writing and drawing.

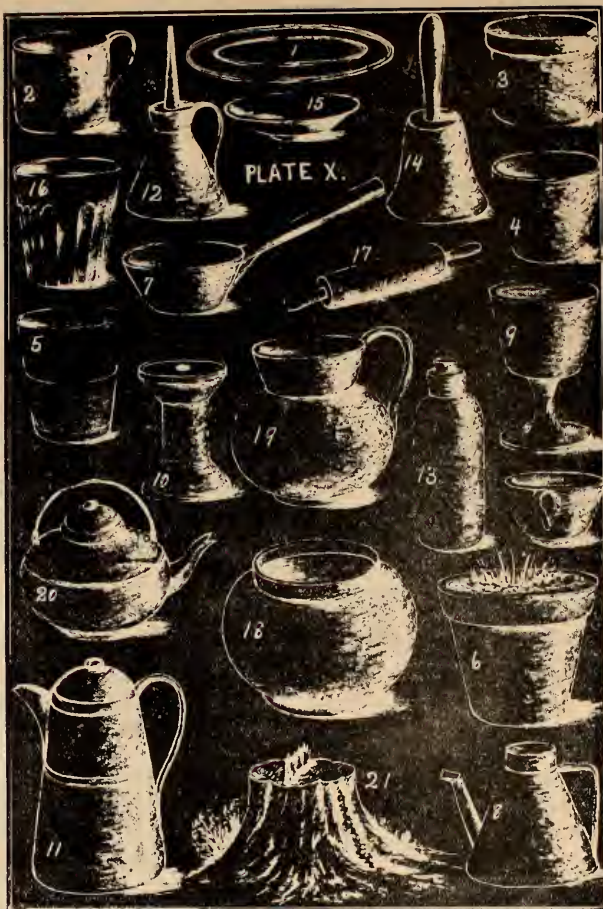
— E. G. Brandt, Supvr. of Writing in public schools, Niles, O., is pushing his work vigorously this year.

— Ottawa, Kans., has added to its corps of teachers a Supvr. of Writing and Drawing. Miss Jennie O. Muth has charge of these special departments. W. M. Sinclair, the enterprising Supt. of that city, is rendering every possible aid to Miss Muth and the thirty teachers in the public schools.

— Forrest Dollinger, teacher of mathematics in the Leadville, Colo., High School, is also greatly interested in good writing and good methods of teaching it.

— Hobart Webster of New Brunswick, N. J., a recent Zeunerian, has been elected as a teacher of writing and com'l branches in Elizabeth, N. J., High School.

— L. D. Scott, Supvr. of Writing, Memphis, Tenn., who is a wide awake teacher, is planning a vigorous campaign for the present school year.



BY LANGDON S. THOMPSON, ACCOMPANYING HIS LESSON IN BLACKBOARD DRAWING.

## ILLUSTRATIVE BLACKBOARD-SKETCHING FOR TEACHERS

BY LANGDON S. THOMPSON  
DIRECTOR OF ART EDUCATION, JERSEY CITY, N. J.

### Practical Lessons.—IX.

Plate X.—Common, ordinary, and other  
Objects, based on the cylinder, the  
cone and the spheroids.

Let the student first take Fig. 1, different sized ellipses, and practice them with a free swinging movement, gliding around and around thirty or forty times, sometimes in one direction and again in the opposite direction. These movement exercises are the best devices for developing power and skill.

Now let the pupil practice the objects in the order of their numbers, although this is not absolutely necessary. Nearly all of these objects will present the usual five degrees of light and shade illustrated in the previous lesson. In Fig. 5 notice that the top of the water, milk or other fluid in the glass will appear usually as an ellipse. The whole object should be more delicately shaded than if it were an opaque object.

In Fig. 16 notice how the width of the ornamental facets diminishes from the center toward the right and the left. In examples like Figs. 7 and 15 there is danger of making the objects appear deep, instead of shallow. In Figs. 11, 18, 19 and 20, showing hands, or joinings of one part to another, great care must be taken in drawing the right and the left ends of the semi-ellipses. Usually they are not curved enough, which defect causes them to appear very stiff and unwilling to cling around the surface of the object as they ought to do. Fig. 21 shows how the ellipse is to be varied in drawing the top of a stump. Of course it is indispensable in drawing nearly all objects that are circular in section, as the trunks of trees cut off, or logs of wood.

The ellipse is a very subtle and beautiful form, and it should be fully mastered on account of its frequent practical use in model and object drawing. Practice on Fig. 1 will produce excellent results in a comparatively short time.

## NEITHER WRITING NOR IDEAS VERTICAL.

Superintendent of Writing Lyon of Detroit Thinks

Mr. Newlands Is Not Conscientious.

What is the matter with Brother Newlands? He has flopped so suddenly that it almost takes our breath. Listen to this: "THERE ARE A NUMBER OF VERTICAL WRITERS WHO USE EITHER A RIGHT OR A LEFT SLOPE."

Yes, we knew that all of the time, and the best of them when they are not riding their hobbies write at an angle of about 52 degrees above the horizontal.

Just give us some more like that. You are on the right track, brother.

Did your paradox slip?

How is this, any way? A thing is perfectly vertical when it leans some! What, to the right or left, or does it lean a little when it is perfectly vertical! Which is it? Doesn't the gentleman know that when he tries to write with the muscular movement at the rate of thirty words per minute he cannot preserve the upright position of the lines? Guess he's been experimenting and finds it necessary to change his theory so that it will fit his practice.

"O, consistency thou art a jewel!" Is it Newlands' vertical slope or Newlands' sloping vertical? Which is right?

Reading on a little further we see that it is not the lines but the action that is vertical. That is to say, if you write with the vertical action you are very apt to make your writing slope. If this is true why not turn it around and write with a sloping action and thus make the writing vertical.

It seems to be a sort of contrariwise business.

We think he must have slipped a cog somewhere.

Please keep your eye on him. W. F. LYON,  
Supt. of Writing, City Schools, Detroit, Mich.

## NO MORE SCHOOL SLATES.

Sent to Limbo by Science Along with Kisses and Common Communion Cups.

The Health Board approved yesterday a number of recommendations suggested by Prof. Herman M. Biggs, the department bacteriologist, and ordered that a copy be sent to the Board of Education. Some of the recommendations are as follows:

1. The use of slates, slate pencils and sponges shall be discontinued in all the public schools.

2. According to requirement pupils shall be supplied with pencils and penholders each pupil to retain these received in a box provided for the purpose, each box to be marked with the pupil's name. Pencils and penholders shall not be transferred from one pupil to another without suitable disinfection.

3. All school property left in the school building by a child sick with any contagious disease, and all such property found in an apartment occupied by a family in which a case of small-pox, typhus fever, diphtheria, scarlet fever or measles has occurred, shall be taken by the Health Department for disinfection or destruction.

4. Books which are taken home by pupils shall be covered regularly once each month with brown manila paper.

5. Places for drinking water on the ground floors of the school buildings shall be discontinued, and a covered pitcher provided for each class room, in which fresh water shall be placed before every session. A numbered cup, to be kept in the class room, shall be issued to each pupil. No interchange of cups shall be allowed.—N. Y. Sun, Oct. 2, 1915.

Normal School Penmen.



W. C. STEVENSON.

William C. Stevenson, the head of the department of bookkeeping and penmanship in the State Normal School of Kansas, was born in a log house in Vernon Co., Wisconsin on Dec. 25, 1864. He was educated in the country schools and in the Kansas State Normal School, from which he graduated in 1889. His teaching experience covers a period of twelve years—one year in country school, five years in city schools and six years in his present position in the State Normal School. In addition, he has instructed in and conducted several institutes and taught in summer schools. While a teacher of penmanship, Professor Stevenson also teaches bookkeeping and phonography to large and enthusiastic classes in the largest institution for the training of teachers under State control in the world. A believer in muscular movement and a free, easy and rapid style and an uncompromising opponent of what he styles the "vertical fad," he attracted considerable attention at the Western Penmen's Association at Lincoln, Neb., last December by an original theory of natural slant which has been commended by many of the best penmen in the country. In his comments on the work of the convention, Jehu Jackson of London, the apostle of "vertical" writing, was agitated most by the remarks of Prof. Stevenson—a compliment of which any American teacher of writing might well be proud. Muscular movement and muscular development are closely associated, and it is difficult to determine which is Prof. Stevenson's hobby. As Commandant of the State Normal Battalion for six years he has done much for the cause of physical education in his State. Prof. Stevenson is the author of a system of writing used in many of the best schools of Kansas.

VERTICAL WRITING IN CHICAGO.

A Flat Failure As Seen By C. H. Peirce, Supervisor of Writing, Evansville, Ind.

JOURNAL readers are familiar with the views of Chandler H. Peirce, "The Electric Light of the West," Supervisor of Writing, Evansville, Ind., on vertical writing in general. We have published several articles by, and interviews with, him, in which he has assailed vertical writing and has given his reasons therefor. In a late issue of the Evansville, Ind., *Journal-News* we find a two column interview with Mr. Peirce. After speaking about vertical writing in general, he thus reviews the results of vertical writing in the public schools of Chicago, from his standpoint:

"I promised the readers of the *Journal-News* that I would on my return review the work of my department as found in the Chicago schools. Where there are nearly 8,000 teachers, with a pay roll of \$125,000 per month, one would suppose the best would appear upon every hand. I have nothing to say except in my own department.

"I visited several schools and found no material difference in method of instruction. Chicago teachers, like thousands of others who have received no special preparation, do not know anything about teaching writing. They go through the form, but if their skill and knowledge of other things was measured by their ability to execute and instruct in writing from a scientific standpoint, they would be found sadly wanting.

"Vertical writing is not taught in the Chicago schools, simply because no such thing exists. An effort is made to instruct in perpetual flat drawn forms, but that is a flat failure, because it in no wise meets the demands of the lesson, as a generous supply of specimens will show.

"Not a single solitary sample of any one could I see

that bore the imprint of its illustrious title. The attempt produced a mongrel compound, hideous in the extreme. No symmetry, no uniformity, no beauty, no rapidity—nothing but a bewildering mass as varied in style and architecture as its builders.

"But what else could you expect? No writing is taught, because no movement is attempted. They do not profess to teach movement. They do not know anything about it, much less teach it. How is a thing to be learned that is not taught?

"All there is done is to have the pupil rest the hand on its side and draw the letters. After making two or three motions of the fingers, the pen leaves the paper, the hand is moved and the operation is repeated till the word is formed. But one point is attempted, and that in a measure secured—viz., legibility, and that at the expense of all else.

"The question of speed does not enter their creed. 'I put the following question to one of the principals: 'Why do you have supervisors of drawing, music, physical culture, and not of penmanship?' The reply was: 'We think we know better how to teach writing than these other specialties.' Knowing what I do of their general results, I am convinced that the think is a fanciful, facetious freak.

"How can any teacher know the most practical methods of presenting writing when no preparation was ever made to learn beyond the most ordinary?

"Execution is one thing; skill in imparting quite another. Both must be present in the successful instructor. Chicago teachers are no exception to the rule. They have no special fitness in this line, hence are not beyond mediocrity. They have no method nor plan beyond placing a word on the board, and have the pupils copy it a given number of times while sitting squarely in front of the desk. As the board passes down the page the arm leaves the desk, and renders execution from the forearm quite impossible, even if they desired it; but as they do not, of

course, it makes little difference. The fact that the arm leaves the desk is proof of the fingers having to do the work, and this in turn is a slow and laborious process.

"Graduation cannot be too great for such heathenish suicide.

"Resting the weight on the side of the foot would demoralize the walk of a Fiji Islander. Writing with the hand on its side—a necessity, if the pen point is seen in execution (and so practiced in the Chicago schools)—must soon leave its mark, as disastrous in its effects.

"Vertical nonsense is a poison and its baneful influence is chargeable to its supporters, whether through innocence or ignorance.

"Improvements are all well enough in some things, but we have nothing to learn in the art of writing, either in skill or method, from England, or any of her provinces.

"So great has been the improvement in methods of education that it is a little surprising that so old a thing as the vertical should have been accepted by even the most stupid.

"Educators as a class are susceptible and the book agent is pretty sure to find his man; but there were other avenues which were conducive to his success.

"Tons of books were made and sold through the regular channel that will prove ruinous beyond computation. While Chicago adopted a system, she is no wise adhered to it. Various ways were substituted, which I will not attempt to enumerate here.

"It has been a harvest to book concerns; yet if it has taught a lesson to the people the money has been well appropriated.

"Humboggery has its beneficial effects with all classes, and the educator has not escaped. If the war was inevitable, let us receive the enemy after a graceful surrender, and let them return (not to their first love), but to a practical style of writing that has been evolved from a chaotic mass by the generalship of skilled teachers and supervisors of writing whose authority should be law."



POSITIONS OF PEN, HAND, ARM AND BODY, AS ILLUSTRATED BY G. W. TEMPLE, CHAMPAIGN, ILL., U.S.A. MADE DIRECT FROM PHOTOGRAPHS.

NO. 1 SHOWS FIRST POSITION OF HAND, NO. 2 SHOWS THE HAND DOUBLED UP, NO. 3 SHOWS THE LAST TWO FINGERS FOLDED AND THE FIRST TWO FINGERS AND THUMB IN A POSITION TO RECEIVE THE PEN. NOS. 4, 5 AND 6 SHOW HAND AND PEN IN VARIOUS POSITIONS TO ILLUSTRATE CORRECT PEN-HOLDING. NO. 4 SHOWS HAND WITH SMALL BALL BETWEEN THE LAST TWO FINGERS, USED AS A REMINDER TO KEEP THEM FOLDED UNDERNEATH THE HAND, FORMING A GLIDING REST. NOS. 7, 8 AND 9 SHOW POSITION AT TABLE.



# Penman's Art Journal.

*A Monthly Journal of Penmanship and Commercial Education*

ESTABLISHED 1877.

D. T. AMES, EDITOR-IN-CHIEF.

W. J. KIMBLEY, MANAGING EDITOR AND  
SUPT. OF SUBSCRIPTION DEPT.

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ADVERTISING RATES.—30 cents per nonpareil line, \$2.50 per inch, each insertion. Discounts for term and space. Special estimate furnished on application. No advertisement taken for less than \$2.50. Subscriptions.—One year \$1; one number 10 cents. No free samples except to bona fide agents who are subscribers to all items in taking subscriptions.

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The address of subscriptions may be changed as often as desired, but we should have a full month's advance notice as the wrappers are addressed considerably in advance of publication. If you can't give us a month's notice, please have that issue of your paper forwarded. The remainder of the subscription may be sent direct to your new address.

Don't bother the agent about these matters. Nothing can be done until we get word about it, and you will save time and trouble by notifying us direct. We can't be responsible if these precautions are neglected.

Clubbing subscriptions received at a reduced rate are promptly cut off at the time of expiration. The margin would not justify sending bills, but a notice of expiration is given and we shall be glad to enter renewals. The reduced clubbing rate periodically amounts to giving the first subscription at the cost of materials, the hope being that the subscriber will send the paper of sufficient value to justify his renewing at the regular rate.

## EDITORIAL COMMENT.

### The Chicago Meeting Western Penmen's Association.

THE Executive Committee of the Western Penmen's Association are planning a fine programme and a splendid meeting of the Association at Chicago, during holiday week, 1895. Chicago is the great railroad center of the country; reduced rates of fare will be in force because of the holiday season, and the thousands of hotels for which Chicago is famous will make rates and furnish all grades of accommodation. Nothing will be lacking that will be necessary to make the meeting a success. Penmanship in all its branches, bookkeeping, shorthand, typewriting and commercial branches will be given place on the programme. The bright lights of the profession will be there; the discussions will be instructive and interesting and a jolly good time is assured to all who attend. Begin now to make your plans, lay aside a little cash each week toward defraying the expense and firmly resolve to be at Chicago during next holiday week.

### The Fading of Ink.

IN examining some of the old revolutionary documents in Washington's Headquarters, Newburgh, N. Y., we were surprised to find that while the ink used to write the more modern inscriptions was so faded as to be indistinct, the ink used in writing the original documents was in most cases in good condition.

### The Western Penmen's Association Report—Lincoln Meeting.

ONE of the most valuable contributions to the literature of penmanship, shorthand, typewriting and commercial branches is the *verbatim* report of the Lincoln meeting of the Western Penmen's Association. It was reported by Dan Brown, edited by J.

W. Warr, and published by the Association. It is not a money-making scheme, the idea being to widen the field of work of the Association and put the report in the hands of those who were unable to attend the meeting. The Association hopes to at least get back the bare cost of getting out the work. All who have the cause of the Association, or that of the work championed by the Association, at heart—at least 75 cents' worth—would do well to send 75 cents for a copy to C. A. Faust, Treas., 45 E. Randolph St., Chicago, Ill.

## EDITOR'S CALENDAR.

PERCE MANUSCRIPT FOR THE TYPIST.—Published by Thomas May Peirce, 917 Chestnut St., Philadelphia, Pa.: Cloth, 200 pp.

Much care has been exercised in the selection and arrangement of the material for this work. It contains chapters on: How to Operate the Machine, Fingering, How to Regulate the Machine, Practical Typewriting, Business

Letters for 26 different kinds of business, Word List, Correspondence, Abbreviations, Punctuation, etc. The part devoted to typewriting proper (188 pages) is printed in typewriter type. The variety and scope of information, styles of letters, expressions, etc., covered is wonderful. The binding and typography are the best for this kind of a work. All considered, it leaves nothing to be desired.

HANLEY'S BOOKKEEPING CHART.—Showing How and Why to Open, Keep and Close a Set of Account Books. By Geo. W. M. Hanley. Heavy Linen Ledger Paper, 22 x 30 inches, single sheet. Price, \$1.50. Pub. by Geo. W. M. Hanley, Philadelphia, Pa.

Mr. Hanley is a practical accountant of twenty years' experience and for several years has been a teacher in Peirce Coll., Phila. On this single sheet of paper, 22 x 30 inches, he has managed to place a clear and surprisingly elaborate treatise on bookkeeping. The principles, rules of debiting and crediting the various classes of accounts, how to open a set of books, how to keep a set of books, how to take a trial balance, how to close a set of books, points on notes and drafts, illustrations of invoices, cash, sales and day books and ledger, etc., are all given. It is bookkeeping in a nutshell and Mr. Hanley has made the nut easy to swallow and digest.

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## A Good Opening for a Capable Teacher.

To the PENMAN'S ART JOURNAL:

Gentlemen,—Don'tless you have received a manuscript circular from the Superintendent of Public Schools in an important city of a neighboring State, expressing the need of "a teacher-for shorthand, typewriting, bookkeeping, and penmanship. Salary to be about \$50 per month. The applicant *must have had two or more years' experience* and be between twenty-three and thirty-five years of age. Applicants must state what system of stenography, what system of bookkeeping, what system of writing, and what typewriting machines have been studied. Also, state when educated, when they have taught, and how long, state further their ages, their *full names* and permanent P. O. addresses." Of course, such a circular would end, as this one does. "Please apply immediately, sending photograph and stamp for return of same."

As a purveyor of professional literature, and an agent

*new show the W. D. High School  
for the other school closed  
has been held on a very  
highly polished at 1113  
Clement Street, Philadelphia*

WHAT IS IT? IT IS SUPPOSED TO BE "BUSINESS WRITING," BY A PROMINENT NEWSPAPER MAN OF HARRISBURG, PA.

for teachers wanting employment, this *rare opportunity* must have attracted your attention; and I have been speculating on the number of photographs and postage stamps this enterprising would-be employer would gather.

But the thing that most interests me is the inducement thus held out to bright young men and women, "between twenty-three and thirty-five," to qualify as teachers of "shorthand, typewriting, bookkeeping, and penmanship" all in a breath, as it were. After "two or more years' experience," and with a recommendation from the last employer, such a prodigy is tentatively offered "about \$50 per month," and no questions asked.

Surely, the "profession" is looking up.

Let the world know it.

AN EMPLOYED TEACHER WHO DOES NOT WANT THE PLACE.

New York, Sept. 20.

## The Mission of the Typewriter.

When railroads began to be, unthoughtful man predicted that horses would "go." With the growth of the railroad system so that at the present time it is difficult in any part of the country to get ten miles from a railroad horses have increased, and never were good horses in better demand, at higher prices, than they are to-day. One of the first things predicted of the spread of the typewriter was that the pen would go into disuse, and that the vocation of the writing master would be relegated to the realm of forgetfulness. But now everybody who has noticed things knows that writing is much more in demand than it was before the "machine" was dreamed of. I say "writing," not illegible scribbling—writing that can be read as well as written. The first manifestations of alarm for the disuse of the pen came in the "vertical writing" fad, the great point being that vertical writing is more legible. The other assertion that it is more easily executed, of course, goes for nothing with those who know and who have no object in stating what is not so. But the real outcome of the prevalent typewriter, men and brethren, is that a new style of penmanship will prevail; a style that can not only be read, but that can be written with speed and with pleasure. This style will conserve all that there is worth preserving in the Spencerian movement and forms, and will add thereto legibility—which the Spencerian penmanship in the hands of its disciples lacks. The old Spencerian rule that "the distance between letters should be the same as that between parts of letters," will be ignored and buried, and a better rule take its place, which is that each letter shall be distinctly and perfectly formed, and shall stand so far apart from adjoining letters that there can never be any doubt of its autonomy. And more than this—which is a good thing for Spencerian propagandists to note—there

will not be a dozen ways of forming the same letter, whether it be a capital or a lower-case. The genius of writing masters, which so often disperses itself in the multitudinous conception of forms, both for capitals and small letters, will be clipped in the bud, and instead of the professional expert, who keeps his calling out of the hands of common mortals by soaring into the illimitable spaces of unapproachable gya-ti-oo-dum, we shall have plain, unimaginative teachers, who cannot tell a swooping peewee from a dung-hill fowl, teaching our boys and girls to write. It is being done now, thank goodness, and, by the grace of God, it will continue. The typewriter will do its work, the pen its; and the world will continue to progress.

CATSKILLS, Sept. 21, 1895.

## The Students' Illustrating League Again at Work.

The Students' Illustrating League, at 8 East Fifteenth Street, whose purpose is to teach the art of illustrating for newspapers, books, and periodicals, began its second year yesterday. More than two hundred students enrolled their names for the study of American illustrating. The following were elected officers for the season of 1895-1896: President, K. Champney; Vice-President, Charles Howell Johnson; Committee, C. F. Delwest, N. J. Blanchet, Dr. T. Lloyd, J. H. Gasman, E. Anderson, G. Farrell, S. M. Todd, R. Selzer, T. Curley; Corresponding Secretary, R. Selzer; Recording Secretary, R. Clarke; Treasurer, Walter De La Wey.—N. Y. Sun, Oct. 4, 1895.



Clubbing season is at hand once more. We hope that our friends will aid us in every way possible in extending the influence and circulation of THE JOURNAL. A good word here, a little effort there—and a nice club is the result. Every subscriber is another convert to the cause of good writing and by his example and the information he imparts from THE JOURNAL is enabled to still further spread the light. Then again at least fifteen different persons will see his copy of THE JOURNAL in the course of a year and several of these will be added to our list or at least will be greatly benefited. THE JOURNAL, always a leader, will continue to lead. We don't think that it will be necessary to make any promises for the future. Our friends tell us that THE JOURNAL cannot be improved on—but we have several things in mind that we think will improve it.

We are prepared to make very low clubbing rate (sent on application), so low that it doesn't cover the cost of production. But we are willing to take all we can get at the price, for two reasons: 1. To extend the influence of THE JOURNAL and help the cause of good writing. 2. To increase our circulation as much as possible, to reap the benefits of a still larger advertising patronage.

Before the close of the present school year we hope to have the names of all commercial, penmanship and shorthand students and teachers and supervisors of writing and drawing, superintendents, principals, public school teachers, and students who are or ought to be interested in good writing, on our subscription books. A big "hope," you say? Well, it is, but it can be realized and will be if our friends will do a little missionary work for THE JOURNAL. The low clubbing price practically eliminates the question of expense—and if a person doesn't care a few cents' worth about a better handwriting or better methods, he doesn't care at all.

Start to-day to plan your missionary campaign for the cause of good writing and THE JOURNAL (they're me and the same thing); send to us for sample copies to use in your canvass and we feel certain that the present year will show the greatest boom the country has ever had for good writing.

"Hinnman's Grooved Copies," invented and sold by A. H. Hinnman, Worcester, Mass., are meeting with much favor. Constant repetition brings success—in writing as in other things. Here is a simple contrivance—correctly formed grooved copies—that develop speed, movement and form—all at the same time—and requires but little time at that.

"Practical Drawing" by Webb & Ware (both practical, experienced men), published by the Southwestern Publishing House, Nashville, Tenn., is indorsed by specialists and educators and is being rapidly introduced into public

schools. It is inexpensive (six parts, 80 cents), and contains what the busy teacher and student can best use.

That "Scrap-Book Specimens" offer is taking like wildfire. It is the greatest hit THE JOURNAL has ever made. All lovers of fine penwork (and that takes us all in) should have a scrap-book and start a collection of penmanship specimens. Full particulars about this offer will be found in our advertising columns.

Henry Goldman, Major Block, Chicago, is an expert bookkeeper of years of experience. He has devised a method of locating errors without re-checking, or copying entries and has short methods of figuring interest, etc. He sends free descriptive circulars.

The Esterbrook Steel Pen Co., 26 John St., New York, have placed on the market two styles of pens that they claim are especially adapted for vertical writing.

The first year of the existence of *Art Education*, the new non-mental journal published by J. C. Witter & Co., 833 Broadway, New York, has been so successful that hatching with its second year a stock company has been formed and two distinct issues of the journal placed on the market. One edition, known as the Method Edition, devoted to the interests of the regular teachers, will be issued bi-monthly at 75 cents a year. The other edition will be devoted to the interests of art, manual training and other special teachers at \$1.50 a year, bi-monthly. Henry T. Bailey, Walter S. Goodlough, and Chas. A. Bennett, all teachers of art and manual training, are members of the new firm and are also associate editors.

M. G. Natusch, 215 E. Twenty-third St., New York, a practical accountant of many years' experience, is giving lessons by mail in bookkeeping, office routine, intricate partnership settlements, rapid calculations, etc. He has some very practical hints that would be of benefit to any bookkeeper or teacher. He is also connected with *The Retail Grocer*, which keeps him in constant touch with the business world. Hard business problems, bookkeeping tangles, helps in closing books, etc., are right in Mr. Natusch's line.

## Goodness Gracious!!!

CHAMPAIS P. O. FRANKLIN CO., PA., Sept. 20, 1895.  
Managing Editor PENMAN'S ART JOURNAL, 202 Broadway, New York;

Dear Sir,—Please transfer my subscription to THE PENMAN'S ART JOURNAL to Chas. S. Pardee, Arlington, Md., and have it stop at the end of the subscription. I consider your paper the most egotistical one I have ever seen and it is certainly a money making scheme entirely.

Yours truly,

ALFRED T. MOSS.

*W. D. High*  
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# AN ERROR OF THE PROFESSION. NEWS, VIEWS AND REVIEWS. SCHOOL AND PERSONAL.

Business Colleges, with the exception of parts of the West and Northwest, which have not fully recovered from the partial failure of crops last year, report that business is good and prospects better than at any time for the past three years. A large number of new schools have opened this season and the instant success with which they met shows that practical education is more in demand than ever. A management with a full realization of the needs of the business world, well-educated, business-like teachers and well-furnished schools have given the American business college a place from which it cannot be dislodged. American business men want the live, up-to-date business college graduate—that's why the business colleges flourish.

—Robert C. Spencer, prin. of Spencerian B. C., Milwaukee, Wis., has been ill with fever for several weeks, caused by overexerting during August. It is hoped that he may be able to get to his office by the middle of October.

—In the big fire in Indianapolis, Ind., on Sept. 18, which did nearly a million dollars' worth of damage, the Spencerian B. C. was injured by fire, smoke and water.

—We were in error in stating in the September Journal that the Spencerian B. C., Yonkers, N. Y., had been purchased by W. W. Butler. The Spencerian B. C. is being conducted as before by C. B. Hall, owner and prin. W. W. Butler is prin. of the Butler B. C.

In the course of a most interesting letter, Walter Geo. Edmunds, Launceston, Tasmania, writes as follows: "We follow the methods of teaching advocated in THE PENMAN'S ART JOURNAL. Your journal has been of inestimable value to me. I have learned to write from it and expect to learn a lot more. Copy slips accompanying any writing, also address on envelope."

—William Lueders, prin. Sterling, Ill., B. C., writes that his school has opened in good shape and the building has been thoroughly renovated, office furniture repaired and the prospects are very bright for a prosperous year. In addition he says: "THE PENMAN'S ART JOURNAL is quite an inspiration to me, and the new numbers are always better than the preceding ones."

The many friends and former students of W. T. Parks will be pained to learn that by advice of his physician he has been obliged to resign his position as prin. of the pen. dept. in the N. L. N. S., Dixon, Ill. He has an affection of the lungs and throat and will spend a year or more in the invigorating climate of Colorado.

—L. Madarasz, recently sec'y of the Lincoln, Neb., B. C., has severed his connection with that institution and is now located as card writer in the Kimball House, Atlanta, Ga., where he expects to remain during the Exposition. The interim between leaving Lincoln and going to Atlanta Mr. Madarasz spent in New York and we had several social calls from him and also had the pleasure of looking over his magnificent work in several scrap books.

—L. M. Kolchier, for several years at the head of the pen. dept. of the Highland Park Nor. Coll., Des Moines, Ia., has been elected prin. of a like dept. in the N. L. N. S., Dixon, Ill., succeeding W. T. Parks. Last year Mr. Kolchier gave a series of lessons in business writing through THE JOURNAL's columns that attracted much attention. He is at home in all lines of penmanship, and as a script artist his work is beyond criticism.

But few schools are going out of existence, while new ones are being constantly started. Among the recent new schools, we note the following: Plainfield, N. J., B. C., Rev. A. A. Phelps, prin.; Bryant & Stratton Coll., Camden, N. J., Geo. W. Schwartz, penman; St. Louis C. C., Vista Block, St. Louis, Mo., P. Ritter, propr.; S. E. Gurtidge, penman; Sweet's Coll. of Com., Sharon, Pa., S. M. Sweet, pres.; J. F. Griffen, Naugatuck, Conn., opened a pen. coll. in New Jersey city lately; St. Leonard's Academy, 138 South Fourth street, Brooklyn, N. Y., has com'dt. with Bro. Jarrah, prin.; Ashtabula, Ia., B. C., Ross & Cook, proprs.; Marion, O., B. C., Chas. E. Dotson, prin.; J. D. J., J. D. J.

—Among recent changes we note the following: The Macomb, Ill., Nor. and Com'l Coll. is now known as the Western Ill. Nor. Sch. and Bus. Inst., I. F. Meyer, pres.; G. W. Miller, sec'y; The Washington, Ind., Bus. and Music Coll., as known as Washington and Com'l Coll., H. C. Hoffman, prin.; B. C. Wood, Peoria, Ill., B. U., has disposed of the institution and has given up school work, being now on a commercial traveler; T. A. Ledin has disposed of Ledin B. C. to W. T. Watson, who has changed the name to Watson B. C. and Mr. Ledin has opened another school at 250 Second street, known as the Memphis B. C. The Chamberlain, Conn. Coll., Lincoln, Neb., is branching out, occupying more space, and prin. W. G. Chamberlain has taken in as partner and co-prin. W. S. Llewellyn, who has charge of the com'l dept., and J. C. Olson, a fine writer, has charge of the penmanship in this school; J. M. Baseline has purchased the interest of his partner, C. E. Mengel, in the Butler, Pa., B. C., and will hereafter operate the school personally.

A letter addressed to Vincent's Com'l Coll., Cleburne, Tex., has been returned. This would indicate that the school is closed.

—In the '96 premium list of the Webster City, Ia., Annual Agricultural Fair, we note several prizes offered by the Webster City Coll. of Art and Design for the best specimen of writing, etc. Among the prizes offered is a year's subscription to THE PENMAN'S ART JOURNAL. This is a practical way to encourage good writing and to circulate good literature.

—The Lynchburg, Va., News of recent date has a very complimentary notice of the Southern B. C. of that city.

—Some kind friend, presumably E. C. Atkinson of Atkinson's B. C., Sacramento, Cal., has favored us with a copy of the *Her* of that city, containing profusely illustrated account of an electric spectacle and parade, which occurred in that enterprising city recently.

—Among recent visitors to THE JOURNAL office were the following: C. C. Curtiss, Minneapolis, Minn.; D. W. Brown, Washington, D. C.; Harvey A. Spencer, New York; H. O. Bonhardt, Brooklyn, N. Y.; High School; L. Madarasz, Lincoln, Neb.; E. S. Wilcox, Shenandoah, Ia.; Rev. A. A. Phelps, Plainfield, N. J.; B. C.; A. E. Isaac, Buffalo, N. Y.; S. S. Packard, E. M. Barber, Packard's B. C., New York; W. E. Drake, M. H. Peckard and W. C. Ramsdell, Drake's B. C., Jersey City, N. J.; J. J. Gleason, Worcester, Mass.; W. H. Houghton, Woonsocket, R. I.; W. H. Mason, Attleboro, Mass.

—The Cincinnati "Souvenir" for the Atlanta Exposition is a plea for American decorative art. The text is from the pen of Benn Pitman, the well-known author of Benn Pitman System of American Phonography. Illustrations are artistic and contain some very fine specimens of decorative art. The letterpress shows that Mr. Pitman

who has taught in the Omaha schools for several years, has been recently added to the faculty.

—Dr. Edmund J. James, professor of public finance and administration in the Wharton School of Finance and Economy and professor of political science in the graduate department of the University of Pennsylvania, has resigned his position to accept the professorship of public administration in the University of Chicago. He will also have charge of the extra-mural work of the university, including university extension.

## Hymenae.

### SHATTUCK-STACKHOUSE.

—On August 13, in Nefawaka, Kan., C. H. Shattuck, secy. of Campbell Univ., Holton, Kan., and Miss Maude Stackhouse were married. Mr. Shattuck has been connected with the Univ. as prin. of the com'l dept. for five years, for the past two years has been secretary and part owner of the institution. He is very popular and liked by all with whom he comes in contact. Mrs. Shattuck received her education in Campbell Univ. and has many friends and admirers among students and teachers. She



BY G. E. CRANE, SANDUSKY, OHIO, BUS. COLL.

is thoroughly conversant with art in general and decorative art in particular.

—Hammel's B. C., Akron, O., recently moved into new quarters in the Wilcox Block. The rooms are large, well lighted and finely equipped and to celebrate the event a banquet was given in which many friends of the college took part to the number of two hundred was held recently. Mustel orchestra, address by the Mayor, talks by prominent citizens, filled out a very pleasant programme.

—In the *Primary Teacher*, Litchfield, Ill., we find an article on business writing by W. Guy Rosberry, Ottawa, Ill., B. C.

—The Evansville, Ind., News of recent date contains a complimentary notice of L. C. McCann, late of Coshocton, O., who has recently become penman of the Evansville C. C.

—The Keokuk, Ia., papers contain several complimentary notices of Keokuk B. C., conducted by H. M. Little. The school is prosperous and the prospects bright.

—The La Crosse Wis., *Daily Press* in a late issue devoted several columns to an illustrated write up of the Citizens of La Crosse are proud of this institution and the press of the city do all they can to extend its influence.

—Under the caption "Go Forward," the New Bedford *Evening Standard* devotes nearly two columns of space to a write up of the New Bedford B. U. A large portrait of Prin. J. D. Thibodeau is published in connection with it. Among the new teachers in this school are A. E. Tuttle, Amesbury, and Miss Elizabeth Fielding, Salem, Mass., and C. S. Clark of the Sedalia, Mo., B. C.

—Omaha, Neb., B. C., took seventeen first premiums at the late Nebraska State Fair. F. F. Roose is pres't, J. T. Dailey and G. H. Lockwood, penmen. L. C. Baird,

is a pen artist of no small ability. In the March number of THE JOURNAL we published a sample of her brush drawing. Mr. Shattuck recently built a house near the College Campus and will reside there in the future.

### KUHN-PAYEUR.

—On Tuesday, August 30, W. D. Kuhn, prin. of the shorthand dept. and vice-pres't of the Campbell Univ., Holton, Kan., was married to Miss Laura Payeur in Clyde, Kan. Miss Payeur was at one time a student of Campbell Univ.

### BLISS-SHOEMAKE.

—Charles M. Bliss and Miss Maude Shoemaker were married on August 15 at Holton, Kan. Mr. Bliss is one of Holton's prominent musicians and instructor in music in Campbell Univ. Miss Shoemaker is a piano graduate of that institution.

### RICHARDS-McCOMB.

—On July 17, at Ft. Scott, Kan., E. F. Richards, the popular penman of the Lawrence, Kan., B. C., was united in marriage to Miss Jennie McComb of Ft. Scott, one of Kansas' most popular young school teachers.

### STEWART-WILLIAMS.

—On July 18, at Minneapolis, Minn., C. A. Stewart and Miss Maggie Williams were united in marriage. Mr. Stewart was at that time connected with the Archibald B. C. of Minneapolis, but now holds an important position at the Huntington B. C., Hartford, Ct. Miss Williams was a teacher at Norfolk, Minn.

To our friends who have embarked on the matrimonial sea, we desire to extend our congratulations and wish them all *bon voyage*, and to the bachelor members of the profession, we desire to say we hope they will profit by these examples.

# Obituary.

We have just learned of the death of G. W. Locke, La Harpe, Ill., which occurred Aug. 31, 1895. He was a high school and Gem City B. C. graduate and was for eighteen months prin. of the bus. dept. of the Peoria, Ill. B. C. Mr. Locke was a well-prepared commercial teacher and a good business penman. He was aged twenty-six and married.

Mr. Yost, the inventor of the Yost and several other typewriters and numerous other practical things, died in New York City recently.

## Memoirs of the Teachers.

—A. C. Swenson, formerly of Waterbury, Conn., now has charge of the penmanship in the Episcopal Academy of Conn., Cheshire, Conn.—J. M. Cox is now connected with the Univ. Sch., Uniontown, Pa. He was formerly located in Rochester, N. Y. Wm. R. Eaton is Sup't. of the Detroit, Mich., Coll. of Com.—E. R. Sanford of Pittsburgh, Kan., B. C. has charge of the pen, shorthand and manual depts. of the Clara, B. C., Educational Institute.—L. D. Teter, Editor of the *Penman's Ledger*, is in charge of the pen. dept. of the Ia. B. C., Des Moines.—C. A. Hoppes of Red Key, Ind., is the new teacher in the com'l and shorthand depts. of Ball B. C., Muncie, Ind. Wm. W. Mann, Attorney at Law, is a teacher of com'l law and business forms in the same institution.—Sylvanus Apgar of Mount Pleasant, Pa., A, and a recent Reporter, N. Y. C. Graduate, has charge of com'l dept. of Media, Pa., Acad.—J. E. Tuttle, late of Hartford, Conn., has charge of penmanship in Tuttle's B. C., Conn.—Chas. Platt, the artist penman, has been removed from Hosiack Falls, N. Y., to Schoenectady, N. Y.—M. E. Hanel, instructor of Greek and English in the Fishburne Mill Sch., Waynesboro, Va., is also teacher of penmanship.—O. A. B. H. is a teacher in the academy of Marshall, Mich., B. C., is now prin. of com'l dept. of the Jewell, Ia., Lutheran Coll.—C. C. French, late of Clark's B. C., Chester, Pa., is now at the head of penmanship dept. of Co. Wiley, Pittsburgh, Pa.—J. M. Riley of Fountain City, Tenn., is now located in Rutledge, Ala.—A. C. Maris of Warren, O., is now located in Sayre, Okla.—J. Schmoen, formerly of Des Moines, Ia., now Coll., is now in charge of the penmanship and shorthand dept., Duquesne Coll., Pittsburgh, Pa.—Miss Clara Davis, formerly teacher of shorthand in the Omaha, Neb., B. C., has resigned and is now traveling in Colorado.—W. M. Wagner, Eagle Rock, Va., and late penman with Eaton B. & D. B. C., Washington, D. C., is now connected with the Consolidated Elec. Co., Kansas City, Mo.—J. H. Carter, formerly of the Northwestern B. C., Wichita, Kans., is now connected with the Grand Island, Neb., B. C.—Frank P. Haues, a Dixon Normalite, is the new prin. of the Boone, Ia., Coll. of Com.—A. L. Garret, formerly of the University of the Campbell Univ., Holton, Kans., is prin. of the Jefferson, Ia., Coll. of Com.—J. F. Robinson of Mitchell, S. D., is assistant in the academy of Southwestern B. C., Stroudsburg, Neb., is the new prin. of the com'l dept. in the Maryville, Mo., Sem.—F. L. Huebner of the Lincoln N. U., Normal, Neb., succeeds J. E. McFarney as teacher of penmanship in the Milwaukee, Wis., Nor. Sch.—A. Backus, a Madrasah student, succeeds Mr. Huebner as penman in Lincoln Nor.—Miss Alice Cary Couffer of Ravenswood, Va., is a new teacher at the Springfield, O., B. C.—J. H. Smith of the Vincennes, Ind., Uni.—G. E. Crane has accepted a position with the Sandusky, O., B. C.—J. F. Barnhart, the well-known penman and commercial teacher, formerly of the New Orleans, La., B. C., has joined the forces of Burdett Coll., Boston.—F. G. Johnston, Clearfield, Pa., has charge of the pen. and com'l branches of Egan's Sch. of Bus., Hoboken, N. J.—J. A. St. Louis has once more changed his name to B. & S. B. C., St. Louis.—The following students of A. B. Furrer, in the com'l dept. of the Fairfield, N. Y., Mil. Acad. Class '95, are engaged in commercial penmanship: M. Staley, Boston Bus. Coll., Lowell, Mass.; F. B. Knapp, prin. of com'l dept., Mercersburg, Pa., Coll.; E. D. Kenney, prin. of com'l dept., Holland Patent, N. Y. Academy.—A. C. Sloan has charge of the penmanship in Niagara Falls, N. Y., B. C.—J. H. Smith who has been out of bus. coll. work for some time, because of ill health, is again in harness, as penman of Sullivan & Crickton's B. C., Atlanta, Ga.—Mr. Powile succeeds Miss Emma Johnson as prin. of pen. dept., York, Neb. Dan Brown, the well-known shorthand expert, lately of Lincoln, Neb., B. C., is prin. of the shorthand dept. of the same school.—J. H. Rosser, Commerceville, Ind., is a new teacher in the Coleman B. C., Newark, N. J.—A. J. Duhrmeyer, formerly teacher in B. C., in Minneapolis, Minn., is now in the business dept. of the Peoria, Ill. City, Mo. His address is 1381 Harrison Street.—A. A. Westrope is once more located at Red Oak, Ia.—O. A. Farring of Glenwood, Minn., has entered the Dixon Nor. Academy of Penmanship, at St. Joseph, Mo.—J. H. Spivey, Cal., has been added to the faculty of Heald's B. C., San Francisco, Cal.—E. E. Ferris of Ball B. C., Muncie, Ind., is the new prin. of the Plainfield, N. J., B. C.—G. B. Wagner, a Zanerite, is teaching com'l penmanship and penmanship in Thompson's B. C., Siler City, N. C.

## New Catalogues, School Journals, etc.

—The white gold, and blue embossed cover of the C. C. C. C., Des Moines, Ia., is so attractive that it coaxes one to read the inside. A score or more pen-and-ink and half-tone cuts brighten a very business-like document. From McMan and McCutley, shyly received by penman W. F. Giesseman, are pushing the four C's vigorously.

—A neat little brochure is sent out by the Minn. School of Bus., Minneapolis. The attractive cover design is by G. A. Gruan, penman of the institution.

The Hartford, Conn., B. C. E. H. Morse, prop., is sending out a handsome richly illustrated catalogue with a well-printed college journal. Mr. Morse is an energetic, hustling advertiser and is backed up by his equally well-posted wife.

The annual catalogue of the Coll. of Com. of Campbell Univ., Holton, Kansas, has been received. C. H. Shattuck is prin. of this school. This catalogue contains numerous engravings of specimens of pen and brush work

In this you have a specimen  
of my rapid business writing  
with a coarse pen and straight  
holder. G. E. Crane

BY G. E. CRANE, SANDUSKY, OHIO, BUS. COLLEGE.

of students and teachers. It is for the penmanship, com'l, shorthand and telegraph depts. of Campbell Univ. The August issue of the college journal, *The Normal Advocate*, has also been received.

The new catalogue of Iowa City, Ia., C. C., is tastily arranged and indicates a flourishing institution. Prin. J. H. Williams is a credit to business education.

—In the catalogue of Sullivan B. U., Phoenixville and Roersford, Pa., we notice that they offer a subscription to *THE JOURNAL* free to each student of their schools.

—Eagan School of Bus., Hoboken, N. J., duo J. Egan, prin., is sending out an attractive, well-printed announcement of their catalogue showing portraits of fathers and sons who have attended the I. B. C., several photo-engraved letters from former students strongly indorsing the school, and a Post Office Guide. L. D. Teter is the head of the penmanship dept. of this school.

—A well-arranged, tastily printed catalogue is that issued by the Woodbury B. C., Los Angeles, Calif. G. A. Hough is pres't, M. G. Felker, vice-pres't, and J. W. Hood, sec'y.

—Messrs. Jennings and Moore, prop's Iowa B. C., Des Moines, Ia., are sending out a large, well-printed catalogue, a novel telegraph dept. pamphlet, an appendix to their catalogue showing portraits of fathers and sons who have attended the I. B. C., several photo-engraved letters from former students strongly indorsing the school, and a Post Office Guide. L. D. Teter is the head of the penmanship dept. of this school.

—The catalogue of the New International B. C., Bay City, Mich., shows that proprietors Lane, McLachlan and Thomson have had a prosperous year for their course.

—F. J. Toland, pres't Wisconsin B. U., La Crosse, issues a neat monthly journal named *Success*. He has dropped into poetry lately and the result is "Dan," an old farmer's story of the success of his son "Dan." It is a bright piece of advertising.

—Other well-arranged catalogues have been received from the following schools: Kankakee, Ill., B. C.; Young Men's Institute, New York; Met. Sch. of Shorthand, New York; Margaret Academy, Onancock, Va.; Jewell, Ia., Lutheran Coll.; Wheeling, W. Va., B. C.; Bellevue, Ont., B. C.; Brock's B. C., Ont.; Adrian, Mich.; Paris, Ill., B. C.; Corry, Pa., B. C.; Duquesne, Pa., B. C.

—Attractive college journals have been received from the following schools: Ashtabula, O., B. C.; Detroit, Mich., Coll. of C.; Chamberlain C. C., Lincoln, Neb.; Wheeling, W. Va., B. C.; Curries C. C., Minneapolis, Minn.; Mansfield, O., B. C.; St. Louis, Mo., C. C.; Bixler's B. C., Wooster, O.; Santa Rosa, Calif., B. C.

## THE EDITOR'S SCRAPBOOK.



UDGING by the lively interest being taken in the "Penman's Exchange Department," many of the brethren are getting their muscles in trim preparatory to exchanging specimens of penwork. That's right! Get a scrapbook and make a start. It's not so hard after you make the first move. Both the habit and the book will grow on you. Now that the cool weather is at hand, we'll all enjoy practicing and the work incident to making a collection. Many professionals are willing to exchange specimens ("swap," as it were) and this will give you a start. In *THE JOURNAL's* advertising columns will be found cards of many professionals who are in the specimen business. Our experience with advertising penmen is, that they are always glad to send you more for your money than you expect to receive. Then to help the collectors out (and incidentally help ourselves), we have made a special offer to all who want a large variety of work from our best penmen.

The following names should be added to the list printed in the August and September *JOURNALS*, of those willing

to exchange specimens. Send in your name for this list. Here they are:

### PROFESSIONAL.

D. E. Johnson, Ia. Com'l Sch., Mason City, Ia.  
D. L. Hess, Coll. of Com., Jefferson, Iowa.  
J. W. Hazlett, Mulberry, Ind.

### AMATEUR.

F. J. Sargent, Richmond, Va.  
F. H. Foster, Hudson, Kans.  
J. H. Ennis, Newport, Oregon.  
Eugene N. Hill, Box 582, Springfield, Mass.  
Paul H. Hendricks, Fairweather, Ill.  
W. H. Bodenheimer, Norwood, Ga.  
—A. B. Cushman, the automatic pen supply dealer and teacher, has removed from Chicago to his old home in Humboldt, Kansas. The automatic penwork he sends out is as beautiful as ever.

—A. B. Agee of Campbell Univ., Holton, Kansas, is bound to get to the top. He turns out excellent plain and ornamental writing.

—A beautiful specimen of automatic penwork has been received from T. C. Davis, Decatur, Ill. He is a fine writer in several styles as well.

—G. McChairs, School of Com., Harrisburg, Pa., sends us a batch of fine work—flourishing and writing.

—A handsome flourish comes from D. E. Johnson, Mason City, Iowa.

—A. C. Sloan, Niagara Falls, N. Y., B. C., sends some splendid business writing and a nice flourish.

—J. W. Wells, prin. West Grove, Viridian, Ill., drops in some daisy ornamental writing and says in the course of a well-written business letter: "THE JOURNAL keeps on improving with every issue."

—A large, well-handled piece of lettering comes from J. B. Ketchum, Roseland, La. He also sends some good business and ornamental writing.

—Business and ornamental writing that is good comes from Eugene N. Hill, Springfield, Mass.

—R. L. McCready, Allegheny, Pa., turns out some specimens of marking that are not only plain as print but are beautiful as well. He says that it is easy to do this fine work with his "Fountain Marking Pen."

—F. G. Johnston, Hoboken, N. J., submits some good business and ornamental writing.

—C. E. Doner, Zanerian Art Coll., Columbus, O., favors us with a variety of work—several styles of writing, flourishing, etc. His ornamental writing is graceful, accurate, dashy—beautiful to look at. His business writing is beyond criticism.

—Chas. O. Winter, Hartford, Conn., sends us a photograph of a set of resolutions containing over 350 engrossed names. The work is well balanced and accurately done.

—Well written cards have been received from S. M. Sweet, Sharon, Pa.; J. W. Kaufman, Green Hill, W. Va.; C. A. Smith, Niagara Falls, N. Y.

### Students' Specimens.

—As interesting a lot of specimens as we have examined in a long time are those received from the Laurens Com'l Coll., of far way Tasmania. Walter Geo. Edmunds, the prin., is a *JOURNAL* subscriber, and as his writing and that of his students show, he follows many of the ideas advanced in *THE JOURNAL*. Drawings and lettering that have appeared in *THE JOURNAL* have been put to good use by Mr. Edmunds. The large, accurate test writing of Mr. Edmunds is excellent, while the writing of all the pupils is good, most of it excellent, and some of it fine—considering the ages of the writers—eleven, twelve, etc. Among the best writers are: L. M. Jackson, Frank Beauchamp, B. Sampson, H. Ruston, B. Spicer, F. Shore, Wm. Sadler, Fenton Smith, M. Bennell, Sydney Gaunt, Richard Gee, H. Tarlton, G. Valentine, R. H. Rice, J. Ferguson, G. Woodgate. These specimens were two months in reaching us.

Write with easy flowing motion.  
For this is the writing motion.  
Root.



## PEN PRODIGES.

Six of America's Brightest Young Penmen. Brief Sketches of Their Careers.  
C. E. DONER.

C. E. Doner was born in Cumberland Co., Pa., Nov. 10, 1875. He lived the life of the average farmer's son until the age of seventeen, at which time he entered the Zanerian. He paid his way by addressing wrappers, attending to the mail, etc., almost from the start. His improvement was far above the average, which was due alike to aptitude and industry. Mr. Doner is a nephew of Mr. Blaser's, and like the latter, he wields a wonderfully skillful pen—wonderful because of its real quality and because it has been acquired in so short a time. He is in good health, a hard worker, temperate, uses tobacco in no form, but indulges occasionally in peanuts. He assists in teaching and in office work in the Zanerian, pursues an art course at the same time, and attends a literary school in the evening. Mr. Doner is not content with being a penman, but intends to be an educator as well.

G. M'CLURE.

Few writers acquire such as G. McClure at the age of eighteen. He was born June 4, 1877, on a farm in Beaver County, Pa., of Scotch-Irish parents. He entered the district school at the age of four—being carried by the teacher half a mile through the snow to the school house. Thus his first "movement" training was "whole arm." In 1888 he removed with his parents to Beaver Falls, Pa., where he attended public school in the winter and worked at various occupations in the summer. In Sept., 1892, he entered the Beaver Valley Bus. Coll., and in April, 1893, put himself under the graphic care of the Zanerian Art College, Columbus, O., where he remained for three months. From July to Oct., 1893, he taught in the Beaver Valley Bus. Coll. In Oct., 1893, he re-entered the Zanerian and remained until the latter part of Dec. when he graduated and was awarded a diploma. From Jan. to March, 1894, he was in the office of the Standard Oil Co., Beaver Falls, Pa. In March, 1894, he accepted his present position as teacher of penmanship in the School of Commerce, Harrisburg, Pa. In addition to penmanship and commercial branches, he has mastered both the Permin and McKee's New Rapid systems of penmanship. Mr. McClure is a member of the First United Presbyterian Church, Beaver Falls, Pa., and the Y. M. C. A., and takes an active part in all church work.

All styles of plain and ornamental writing flow from his pen gracefully and accurately, and he is at home in flourishing and lettering.

D. B. ANDERSON.

The subject of this sketch, Dalton B. Anderson, was one of twins born on Washington's birthday, Feb. 22, 1874, on a farm in Union Co., Iowa. His twin sister, Delia Anderson, is at present filling the position of teacher of Shorthand and Typewriting in Highland Park Normal College, Des Moines, Iowa.

Being reared on a farm he has had the initial training and experience which is necessary to become a great penman. He attended faithfully to farm duties during

the summer, and went to district school during the winter until the age of sixteen; then to further his education in the common branches he attended High School in Afton, Iowa.

His parents having been successful farmers and not satisfied with the educational advantages of their section,

concluded to move to Des Moines in order to give all their children the advantages of a Normal College.

Next we find him taking the Commercial Course in Highland Park Normal College. After completing this course he became very much interested in penmanship, having improved in his writing from a slow, cramped schoolboy's scrawl to a rapid, legible business hand.

We next find him working hard at penmanship and pen art under the tuition of that superb penman, L. M. Ketchner. Having by this acquired the penmanistic fever to such an extent that nothing short of being among the leaders of the young men in the profession would satisfy the desire.

Being a young man not afraid of work, his improvement in penmanship and pen art was regular and marked from the start, and was the result of earnest, enthusiastic, careful and painstaking study and practice. As a young man we find him no less interesting than as a penman.

A. B. AGEE.

Doniphan County, Kansas, was the birth-place of A. B. Agee, one of Kansas' brightest young chirographic lights. He first saw light in 1874. Attending public schools and working on the farm filled in his time profitably until 1893, when he entered Campbell University, Holton, Kansas, where he took the preparatory course and a few lessons in plain writing under that enterprising penman, C. H. Shattuck, the prin. of the penmanship department of that institution. Many young penmen owe their success to the efficient instruction and kindly help of Mr. Shattuck. In 1894, Mr. Agee took up the pen art and commercial courses, and he is still hard at work along these lines, expecting to become a leader in the profession.

W. F. DIERS.

Belle Plaine, Minn., claims W. F. Diers as its own and points with pride to his ability with the pen. He was born in the early '70's and spent his time working on the farm and attending public schools for several years. Getting the far Western fever he tried his luck in Tacoma, Wash., where he remained a year, returning at the end of that time to enter the Caton Com'l Coll., Minneapolis, Minn., where he was under the instruction of J. J. Hagen, now the penman in Archibald B. C. of that city. After several months under the skillful guidance of Mr. Hagen, Mr. Diers tried his hand at card writing in the Nicolett House. Next he traveled and did some



# Langue française

## Modèle de Composition

### 5 Devoir professionnel

Chasse pour maure de New York (en 1801), Edward Livingston, l'un des législateurs les plus célèbres des États-Unis, mentionna dans l'exercice de ses fonctions.

### siècle. Les œuvres de Rabelais

6 Dans le premier ouvrage de Rabelais, intitulé "Gargantua", se trouvent des descriptions de choses vraiment extraordinaires. L'exposition d'une méthode idéale d'éducation physique, etc.

WRITING OF THE WORLD—FRANCE.—(SEE PAGE 127)

(5-6) WRITTEN BY THIRD YEAR PUPILS OF THE CON'S SECTION, ÉCOLE NOLITE, 6 RUE THIERS, PARIS.

work for the Iowa B. C., Des Moines. Next he taught penmanship for two terms in the Woodbine, Ia., Nor. School. He then entered the Omaha, Neb., Bus. Coll., where he is at present as student and office assistant. He has been practicing writing and doing card writing for the past fourteen months and has acquired a splendid hand.

E. L. HOOPER.

E. L. Hooper was born in Garland, Penobscot Co., Maine, in 1877. In 1879 he moved with his parents to Marshall, Minn., where he lived until 1881, when the family removed to Minneapolis. In 1891 he had finished the public school course and entered the employ of a retail grocery firm. In the winter of '92 he took the Y. M. C. A. evening business course and it was here that his first inspiring penmanship lesson was received, and the inspirer was D. C. Rugg, who also taught in the Minn. School of Bus. Mr. Hooper next took the com'l course and part of pen course in the Uni. of Com., Minneapolis, where J. N. Downs was penman. In 1894 Mr. Hooper returned East with his parents. He wrote cards during the summer and in the fall took a penmanship course under C. H. Jenkins at the Shaw Bus. Coll., Portland, Me. Itinerant teaching next occupied his time. In the spring of '94 he accepted a position as penman of Westbrook Seminary, Deering, Me. For several months he wrote cards, but the present school year he will have charge of the com'l dept of Westbrook Seminary. He is constantly studying to improve in all lines and will yet make his mark in more than one way. His writing is free, graceful and quite accurate.

## WRITING OF THE WORLD.

FRANCE.

### Copy Book and Business Writing Shown.

Such French copy books as we have examined (and those so kindly sent by leading schools and publishing firms are representative publications) are poorly printed and don't do justice to the engraving—which is rather old style—resembling the engraving in American copy-books fifty or sixty years ago.

Along with the copies at the head of the pages are given instructions for position, etc., some of them being illustrated and decidedly humorous. One illustration represents one student wiping his pen on a fellow-student's hair, and the one whose hair has been used as a pen-wiper is assuming a pugilistic attitude. This is marked as "Mauvais"—bad. On the opposite page is an illustration of a student wiping his pen on a pen-wiper and this is marked "Bon"—good.

From a large collection of copy-books and samples of business writing we have selected specimens that fairly represent the writing of the schools and business men. The writing of the pupils in the public schools is remarkably neat and accurate, as is shown by composition books containing fifty pages or more, written by pupils but ten and twelve years old. Every effort is evidently made to follow the copy by pupils and much stress is laid on accuracy by authors and publishers. There are several series of copy-books that print, in faint blue lines, the copy on every line in the book so that the pupils may retrace them. This is done in some American systems, but so much stress is not laid on it as in the French books.

### An Irish Teacher on "Civil Service" Writing.

THE DUBLIN CIVIL SERVICE, COMMERCIAL AND UNIVERSITY ACADEMY, 188 Great Brunswick Street, Geo. E. Sherry, M.A., F.R., G.S., etc., Prin.

DUBLIN, September 13, 1895.

DEAR SIR: We have pleasure in forwarding you specimens of the copy-books issued by us for the use of students preparing for the Civil Service or other public appointments. We also inclose lithographic copies of our Civil Service Handwriting and Tabular Statement Specimens.

We may remark, for the information of your readers, that slant writing is the style almost universally adopted by Civil Service candidates, but that no hard and fast rules are laid down by the Civil Service Commissioners. The great feature to be aimed at is legibility. Our long experience in preparing candidates for the Civil Service has led us to pay special attention to the following points, viz.: (1) All loops must be kept open; (2) all letters must be carefully rounded; (3) no flourishes of any kind are permitted; (4) whatever formation of letter is adopted must be continued throughout; (5) the slant must be uniform.

We have to express our best thanks for the copy of your JOURNAL, with which you so kindly favored us, and our

SEPTIEME CAHIER. EXERCICES SUR LES LETTRES MAJUSCULES.

PAGE 1.

# Cultivateur Oiseau Tête

## Cultivateur Oiseau Tête



### Recapitulation.

Cahiers sans modèles et modèles muraux.

(Même Librairie)



2 Le sommet le plus  
Le sommet le plus

105 CAHIER

3 La France fut divisée en 83 départements en 1790  
La France fut divisée en 83 départements en 1790

6<sup>e</sup> CAHIER.

Méthode Garnier Frères.

PAGE 1.

4 Ayons confiance en Dieu qui nous aime

Ayons confiance en Dieu qui nous aime

Letter written by Leon Holsmeyer, aged 19  
employé in the Correspondence Department  
at Bureau & Chevillet's. In business since 7 years.

WRITING OF THE WORLD—FRANCE.

- (1) LA CIST DE L'ECRIURE, DES ECOLES PRIMAIRES, NO. 7. PUB. BY THEO. LEFEVRE ET CIE., 2 RUE DES POITEVINS, PARIS. THE WRITING BELOW COPY IS BY PUPIL AGED TWELVE.
- (2) CAHIERS AVEC MODELES, NO. 9. PUB. BY ARNAND COLIN ET CIE., 1-5 RUE DE MEZIERES, PARIS. WRITING BY PUPIL AGED TWELVE.
- (3) NOUVELLE METHODE PAR GUSTAVE MANOURY, NO. 10. PUB. BY HACHETTE ET CIE., 79 BOULEV. ST. GERMAIN, PARIS.
- (4) NOUVEAUX CAHIERS D'ECRIURE (METHODE GARNIER FRERES). PUB. BY GARNIER FRERES, 6 RUE DES SAINTS-FERES, PARIS.
- (7) BUSINESS WRITING BY LEON HOLSMEYER, AGE NINETEEN, EMPLOYED IN CORRESPONDENCE DEP't, BOYSSAU & CHEVILLET.

admiration of the highly artistic manner in which it is produced.

With kind regards, we are, dear Sir, faithfully yours,  
GEORGE E. SKERRY.  
To the Editor, PENMAN'S ART JOURNAL, 302 Broadway,  
New York, U. S. A.

### The Autograph Fiend.

Rev. Brooke Hereford, formerly of Boston, does not like to be interrupted when he is busy writing

a sermon, and so, not long since, finding himself somewhat behindhand with his preparation for the coming Sunday, he retired to his study, giving explicit orders that he was not again to be disturbed by visitors no matter who might call. Pretty soon along came the autograph fiend—that is, a lady who was collecting autographs and favorite texts of Boston preachers for a charitable object. She was so importunate that Mrs. Hereford at last went to the study door and tapped. "Brooke?" "Yes."



"There is a lady down stairs, and—" But, my dear—" "I know, Brooke, but she only wishes your autograph and favorite text for dear charity's sake." Hereford yielded, and dashed down his name and reference, I Tim. 5: 13, on a sheet of paper. She took it down to the visitor; but when she looked up Mr. Hereford's text she read: "And withal they learn to be idle, wandering about from house to house; and not only idle, but tattlers also, and busybodies."



### A Feast with Rare Old Books.

Hail, mistick Art! which men like angels taught,  
To speak to Eyes, and paint nobody's Thought!

—J. Champion, 1740.

Number 3.

John Seddon, a plate of whose work, taken from a book on Ornamental Penmanship, published in London in 1694, we print in this issue, was born in 1644 and died in London in 1695.

The date of the publication of the "Ingenious Youth's Companion" we do not know, but it must have been prior to the work from which we engrave the plate shown in this issue. A few tattered and torn sheets are all that are left of the copy of the "Companion" before us, but we presume that they show the character of the work of the whole book.

The page printed in this issue, while from another work of Seddon's, is not unlike in quality and kind the work in the "Ingenious Youth's Companion."

The compendium from which this engraving was made was published in London in 1694, the year before Seddon's death. It contains 34 quarto pages and has many skillfully executed designs of flourished birds, animals, dragons, cupids, fishes, etc., combined into letters and borders.

Joseph Champion, born in 1709, was the most noted penman of his time. The aristocratic families of England patronized his school. As mentioned in a previous article on Bickham, Champion furnished much of the work for the celebrated book, the "Universal Penman." He also published many books of his own, embracing all varieties then known to penmen. He was particularly good in what was then known as "Striking by Command of Hand;" what we call "off-hand" work. Fifteen or twenty of the large pages of Bickham's "Universal Penman" are from the pen of Champion, attesting well his ability to "strike by command of hand."

"A Set of Copies" in German text, by Champion, was published in 1794 by Laurie & Whittle, London. There are nine plates, each 7 x 2½ inches, and the work is accurate, graceful and well engraved.

"Lemington's German Text and Old English Hand Copies," is the title of a very old work of undated date. Judging from the printing, engraving and character of the work we would place Lemington as a contemporary of Champion.

The copy of the work in our possession has been mutilated and does not contain the "Old English Hand Copies." The one word "Lemington's" on the title page is in this hand and is perfectly done. The German text equals Champion's—and that means it is the equal of anything in that line turned out to day.

In 1795, J. Walker, London, published a work known as "The Penman's Repository." "Containing Seventy Correct Alphabets, a Valuable Selection of Flourishes, and a Variety of New Designs," by William Milus, Member of St. Mary Hall, Oxford, etc. The book contains thirty-six plates, 14 x 8 inches, filled in the main with flourishes and flourished writing, but little lettering and no drawing. To critically examine the exquisite flourishes and accurate writing contained in this book would lead one to believe that in skill in that line of work we have not advanced so much after all. It is fully as good work as that turned out by the penmen of England to-day. Clark, Champion and Milus have produced work that could be placed side by side

with that in the English copy-books of to-day and it would be extremely difficult to tell the work of 1794 from that of 1894.

### Armless Veteran's Writing.

It is an unusual thing for a man to suffer penalty for being able to write his own name, but there is an old soldier in charge of one of the doors of the press gallery at the Capitol who had his pension suspended for six months because he was able to sign his name to the pension certificate returned for payment. Both the veteran's arms are cut off above the elbow and he was granted a pension of \$100 per month for the loss of his arms. This was before his residence in Washington. When the certificate was sent to him he returned it with his signature. Immediately an inquiry was sent to know if the signature was his. He replied in a letter stating that it was and that it could be compared with the signature of the letter itself, which was in the same hand as the letter. He heard no more from the department, but his pension was immediately suspended. After a month or two of fruitless inquiry he came to Washington, and on visiting the department to make further inquiries he was denounced as a fraud, and came near clearing out the whole office, by demonstration of great skill in the management of two iron hooks attached to the stubs of his arms. One of the watchmen called in to eject him identified him as a companion at arms, whereupon the officials agreed to listen to his complaint. In a spirit of irony the Deputy Commissioner suggested that he had better put his complaint in writing and added that the department was not in the habit of having certificates signed by men without arms. Thereupon the veteran seated himself at the deputy's desk and began to write his complaint. Before he was half through the official told him he need go no further, except just to sign his name, and was profuse in his apologies for the injustice that had been done. Soon after that, his pension being restored, the veteran was appointed doorkeeper at the Capitol, and is more useful than most of those who have all the arms they are entitled to. Holding a pen between a pair of pincers which he has at the end of his arm hooks, he can write almost as rapidly and legibly as the average penman, and better than two-

thirds of the members of Congress.—J. P. Miller in N. Y. Com'l Advertiser.

### They all Like The Journal.

Those of our guild can ill afford to miss a single issue of the old reliable organ of the profession. Not only does it maintain its quality; but like good wine improves with age.

LYMAN P. SEENCER, Newark, N. J.

I like your JOURNAL better every issue. The lessons in Business Writing are not to be equaled by any one.

C. W. JONES, Brockton, Mass., Bus. Coll.

I find THE JOURNAL a great aid to me in my class drills.

O. H. RICHARDS, Wichita, Kans.

I am a new subscriber to your JOURNAL, but I take nothing I like better, though this is one of nine magazines.

MISS MYRA S. ROBINSON, Pawtucket, R. I.

I am very much pleased with Mr. Thornburgh's lesson in the December JOURNAL, and in my opinion it is the best initial lesson on the subject of purely business penmanship that has appeared in any penmanship publication. I am intimately acquainted with Mr. Thornburgh, and know him to be an excellent teacher.

L. D. TETER, Iowa B. C., Des Moines, Ia.

It is, I believe, the best publication on penmanship in existence.

D. W. GREER, Morrell Institute, Johnstown, Pa.

Your paper is certainly the finest of the kind that is published, and I believe it is getting better every year. Your programme for '95 is excellent. You may be sure that I will assist you in any way I can.

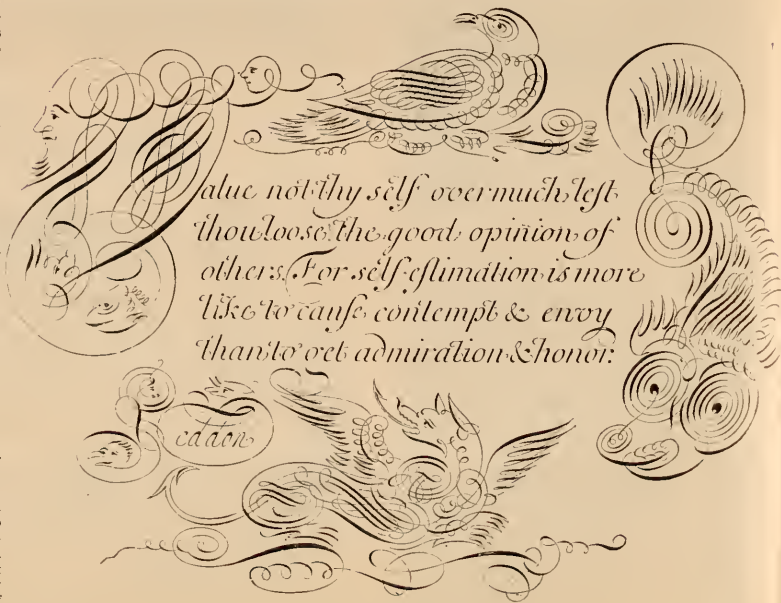
F. B. MOORE, Indianapolis, Ind. B. U.

I am also of the firm opinion that THE PENMAN'S ART JOURNAL is the best thing of its kind in existence. Every number worth \$1.

J. H. BACHTENKIRCHER, Supvr. Writing, La Fayette, Ind.

That THE JOURNAL is at the very topmost pinnacle of the educational class journals needs but comparison to demonstrate. I see many things in its columns that I paid several dollars to learn. As an investment for the student in penmanship it is above par.

R. M. JONES, Penman, Pittsburg, Pa.



OLDE TYME PENMANSHIP.

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# QUEER

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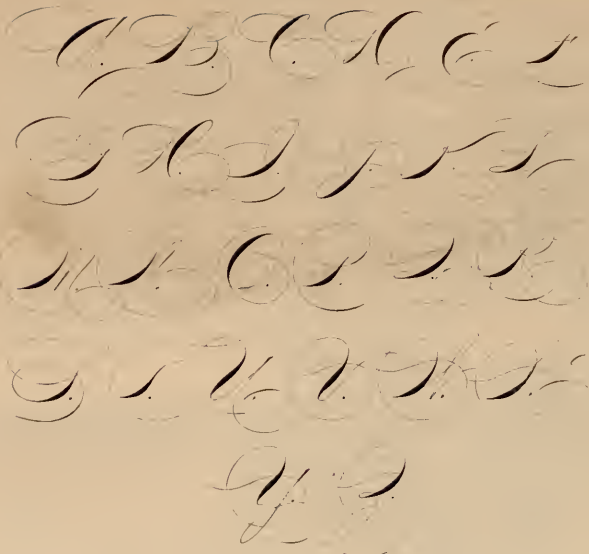
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BY A. D. TAYLOR, GALVESTON, TEXAS, BUS. UNIVERSITY.

(BECAUSE OF THE FAKE INK AND DELICATE LINES OF THE ORIGINAL, THE ABOVE CUT DOES NOT DO JUSTICE TO MR. TAYLOR'S SKILL.)



I know you'll not want it though. But in case you do, you'll get it by return mail. No questions asked; no argument; no request to take something else—just your money back if you want it.

I'm selling lots of "Expert Calculators," and not a single purchaser has requested his money back, so I'm pretty safe in making this offer, and it makes you feel sure that in your dealings with me you'll be treated right.

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It has 64 pages, is cloth bound, has gold side stamp; a substantial, handsome book.

FIVE MAGNIFICENT PHOTO-ENGRAVED PEN AND INK DESIGNS by Zaner, Wallace, Beacom and Dennis, prepared for me at an actual cash outlay of over \$200, are sent in combination with the "Calculator" for \$1.10. These designs are new and are works of art, suitable for framing. They are not for sale except as stated in the offer. The "Calculator" alone is \$1.

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## SUPPLIES FOR PENMEN, ARTISTS AND SCHOOLS.

WE have received so many calls for supplies for penmen, artists and schools that we have decided to furnish these goods to JOURNAL readers and their friends. Our office is right in the heart of the paper dealers', pen manufacturers', artist material dealers' and school furnishers' district in New York and we have exceptional opportunities to select the best goods, which we shall furnish at lowest New York prices.

**HOW TO ORDER.** Send money by P. O. Money or Express Money order, Registered Letter or Bank Draft. Stamps taken, but are at risk of remitter. State explicitly what is wanted and whether to be sent by mail or express. Goods can be sent by express only unless a mailing price is given. Inks and other liquids are mailed in a patent case (approved by the P. O. Dept.), which prevents breakage. Write name, post-office, express office, express company and State very plainly. No accounts opened, no goods sent C. O. D. unless a substantial remittance on account (not less than \$4) accompanying the order. Money must accompany the order.



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**PENCIL HOLDERS**—The Clamp Pencil, Black or Natural Finish, ea. 10c. (mail, 12c.). Leads for same (6 in. nickel box), per box, 10c. (mail, 14c.).

**PENCILS**—Dixon's Stenographer, 5c. each (mail, 7c.); per dozen, 40c. (mail, 55c.).

**Faber's Siberian Artist Leads**, 6 in a box, 6 R to 2 B, per box, 70c.; 3 B or 4 R, per box, 75c. 6 R, per box, 95c. (mail).



**PENHOLDERS**—Towers' Anti-Clamp, 10c. ea. (mail, 12c.); 75c. dozen (mail, 85c.).

**PENHOLDER**—Bankers', Combination Wood and Cork, ea. 10c. (mail, 12c.); dozen 75c. (mail, 85c.).



**ALL CORK PENHOLDERS**—Each 15c. (mail, 17c.); per doz., \$1 (mail, \$1.10).

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For **PENS** (Writing, Lettering, Drawing, Soennecken, etc.), **LIQUID INKS**, etc., see page 181, August, 1895, JOURNAL. For **STICK INK, INK SLABS, INK ERADICATORS**, see page 204, September, 1895, JOURNAL.

AMES & ROLLINSON CO., 202 Broadway, New York.



# ∴ SCRAP=BOOK SPECIMENS. ∴

## FOR NEARLY TWENTY YEARS

THERE have been accumulating in our office surplus numbers of THE PENMAN'S ART JOURNAL and circulars issued in connection with our pen art business; also multitudes of pamphlets, school circulars, photographs of pen-drawings, pen and pencil specimens sent for review in THE JOURNAL, and every manner of work identified with the penman's calling. Twenty years is a long time and there is a big pile—all of this is carefully packed away in a corner of our establishment.

As a reinforcement of this we have letter files extending over a period of many years, and containing contributions from practically every American penman worthy of the name, amateur or professional, who has attained to any sort of distinction, also from hundreds of fine writers whose names are wholly unknown in the profession.

In the whole pile there are thousands of finest engraver's plate-proofs of penmanship specimens that have appeared in THE JOURNAL, also of thousands of plates that have been made on outside orders. All of this material has been preserved with great care with a view to its use in a connection which we now announce.

The material referred to is sufficient to fill hundreds of penmanship scrap books that in the richness, extent and variety of their contents will be absolutely matchless. The time has come when in order to clear it away with the least possible delay, we shall for the present make prices that are within the reach of every penmanship connoisseur.

As will be seen by reading the groupings listed below we include with every package of specimens a certain number of copies of THE PENMAN'S ART JOURNAL. These papers alone contain a mine of penmanship illustrations that are worth all which we charge for the entire package. It is our intention to clear out all of the back numbers that we have on hand and it will be a case of first come first served. We can't undertake to send particular numbers of THE JOURNAL, but if anyone ordering a package will send a list of JOURNALS that he already has we will endeavor to send no duplicates.

## SCRAP-BOOK SUGGESTIONS.

The arrangement of this material in scrap-books is of course a matter of individual taste. Any sort of old book, especially an old ledger or other blank book, may be converted into a scrap-book with a little care and will serve the purpose. It is of course preferable to have a special scrap-book, which may be obtained at any stationer's. For the benefit of our friends we have selected several that seem to us to be good for this purpose and have priced listing at cost. A very taking effect may be had by so simple a device as the mounting of specimens on sheets of paper of different colors and binding these into the covers, say of an old office ledger, having first removed the inner pages of the book. Still better to get a binder, like that used for THE PENMAN'S ART JOURNAL and bind in these sheets just as the JOURNALS would be bound in.

It is wonderful how a scrap-book will grow when it once gets a good start. The greatest care should be exercised in laying out a good sensible arrangement, properly grouping specimens, trimming them neatly and labeling them with care. The name of the author and approximately the date of the specimen, neatly written or lettered under the same, makes a record that is interesting for future reference.

We can't undertake to trim and mount these specimens. That would involve considerable labor and it is, besides, work that the owner of the scrap-book should prefer to do himself. With the specimens we give information as to authors, date and any other facts that may be calculated to enhance the interest. These should be appropriately inscribed on or in connection with the mounted specimens.

In the front of every scrap book there should be an index of the authors represented. In mounting specimens there should be no attempt to crowd, as the value is strengthened by liberal margins and blank spaces around the designs. Photographs both of portraits and of penwork should be unmounted from the cardboard. In case of specimens printed on opposite sides of the same page, as for instance in THE JOURNAL and in some circulars both sides may be preserved by binding in the sheet and over-laying it with thin paper, cutting out openings in the overlying paper where the specimens occur. The blank spaces, if sufficiently large, may be utilized for pasting down over specimens.

In the arrangement of our various packages we have endeavored to give the broadest possible variety. It would be useless to ask us to send autograph letters by this person or by that person, but as with JOURNALS if you already have good specimens from particular penmen and will mention those penmen we will endeavor to make no duplicates.

### \$1 COMBINATION.

- 4 Specimens Business Writing by 4 different penmen. (Genuine original penwork.)
- 3 Specimens Ornamental Writing by 3 different penmen. (Genuine original penwork.)
- 3 Artist Proofs of Engraved Penwork. (Plain and ornamental script, flourishing, lettering, drawing, designing, etc.)
- 4 Circulars with Photo-engraved Pen Designs. (A big variety of artistic penwork.)
- 8 Back Numbers PENMAN'S ART JOURNAL. (Containing many rare specimens.)
- 1 Back Number Business Journal.
- 1 Year's Subscription to PENMAN'S ART JOURNAL or Business Journal. (Either new sub. or renewal—sent to any address.)

### \$2 COMBINATION.

- 8 Specimens Business Writing by 8 different penmen. (Genuine original penwork.)
- 6 Specimens Ornamental Writing by 6 different penmen. (Genuine original penwork.)
- 1 Original Pen Flourish.
- 6 Artist Proofs of Engraved Penwork. (Plain and ornamental script, flourishing, lettering, drawing, designing, etc.)
- 1 Specimen Sheet from Foreign Copy Book. (England, Ireland, Scotland, Australia, France, Switzerland, etc. from which to select.)
- 2 Circulars with Photo-engraved Pen Designs. (A big variety of artistic penwork.)
- 28 Back Numbers PENMAN'S ART JOURNAL. (Containing many rare specimens.)
- 2 Back Numbers Business Journal.
- 1 Year's Subscription to PENMAN'S ART JOURNAL or Business Journal. (Either new sub. or renewal—sent to any address.)

### \$3 COMBINATION.

- 12 Specimens Business Writing by 12 different penmen. (Genuine original penwork.)
- 9 Specimens Ornamental Writing by 9 different penmen. (Genuine original penwork.)
- 1 Specimen Vertical Writing. (Genuine penwork.)
- 1 Specimen Pen Drawing. (Original.)
- 2 Original Pen Flourishes by 2 different penmen.
- 1 Specimen Genuine Pen Lettering.
- 1 Artist Proof of Engraved Penwork. (Plain and ornamental writing, flourishing, lettering, drawing, designing, etc.)
- 1 Artist Proof Sheet from Ames' Book of Flourishes. (Printed on one side only on heavy plate paper.)
- 1 Complete size Photograph of Large Engraved Design.
- 3 Specimen Sheets from Foreign Copy Books. (Great Britain, France, Australia, Switzerland, etc.)
- 18 Circulars with Photo-engraved Pen Designs. (A big variety of artistic penwork.)
- 28 Back Numbers PENMAN'S ART JOURNAL. (Containing many rare specimens.)
- 2 Back Numbers Business Journal.
- 1 Year's Subscription to PENMAN'S ART JOURNAL or Business Journal. (Either new sub. or renewal—sent to any address.)

### \$4 COMBINATION.

- 16 Specimens Business Writing by 16 different penmen. (Genuine original penwork.)
- 12 Specimens Ornamental Writing by 12 different penmen. (Genuine original penwork.)
- 2 Specimens Vertical Writing by 2 different penmen. (Genuine original penwork.)
- 2 Specimens Pen Drawing by 2 different penmen. (Originals.)
- 4 Original Pen Flourishes by 4 different penmen.
- 2 Specimens Original Pen Lettering by 2 different penmen.
- 1 Specimen Automatic Pen Lettering. (Original penwork.)
- 2 Specimens of Foreign Writing. (Original penwork from Great Britain, France, Switzerland, Australia, Tasmania, Japan, Brazil, etc.)
- 12 Artist Proofs of Engraved Penwork. (Plain and ornamental writing, flourishing, lettering, drawing, designing, etc.)
- 2 Artist Proof Sheets from Ames' Book of Flourishes. (Printed on one side only on heavy plate paper.)
- 1 Large Photograph of Large Engraved Design.
- 5 Specimen Sheets from Foreign Copy Books. (A dozen countries from which to select.)
- 24 Circulars containing Photo-engraved Pen Designs. (A big variety of artistic penwork.)
- 30 Back Numbers PENMAN'S ART JOURNAL. (Containing many rare specimens.)
- 4 Back Numbers Business Journal.
- 1 Year's Subscription to PENMAN'S ART JOURNAL or Business Journal. (Either new sub. or renewal—sent to any address.)

### \$5 COMBINATION.

- 24 Specimens Business Writing by 24 different penmen. (Genuine original penwork.)
- 18 Specimens Ornamental Writing by 18 different penmen. (Genuine original penwork.)
- 4 Specimens Vertical Writing by 4 different penmen. (Genuine original penwork.)
- 4 Specimens Pen Drawing by 4 different penmen. (Originals.)
- 7 Original Pen Flourishes by 7 different penmen.
- 1 Specimen Original Pen Lettering by 1 different penmen.
- 3 Specimens Original Automatic Pen Lettering by 3 different penmen.
- 1 Specimen Foreign Writing. (Original penwork from a dozen different countries.)
- 16 Artist Proofs of Engraved Penwork. (Plain and ornamental writing, flourishing, lettering, drawing, designing, etc.)
- 2 Artist Proof Sheets from Ames' Book of Flourishes. (Printed on one side only on heavy plate paper.)
- 2 Photographs of Large Pen Designs.
- 3 Specimen Sheets from Foreign Copy Books. (A dozen countries from which to select.)
- 30 Circulars containing Photo-engraved Pen Designs. (A big variety of artistic penwork.)
- 32 Back Numbers PENMAN'S ART JOURNAL. (Containing many rare specimens.)
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We have selected several sizes of scrap-books that we think are especially suitable for collectors of penmanship specimens. They are strong, handsome books, containing 180 pages each.

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Or, for those desiring to be placed on our permanent list for two years, we will send the solid gold pin as premium for a remittance of \$1 now. The other dollar to be remitted at end of first year. Present subscribers may have their subscriptions extended and thus avail themselves of this offer at once. A jeweler would charge at least \$1.50 for the gold pin.

### Works of Instruction in Penmanship.

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If you have been a club subscriber for the past year and think that THE JOURNAL would

be worth a dollar to you the coming year, we shall be pleased to have your renewal on that basis. If you can't afford that sum, your subscription may be sent through our nearest agent at the clubbing rate.

If there is no agent convenient, write us at once, stating the fact, and enclosing 50 cents for your renewal. We mean to have an active, capable agent not only in every school but in every community. If there is one of this kind near you, you must know it: if not, there should be, and it may be your opportunity to get the paper for yourself and friends at the reduced clubbing rate.

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## A Synopsis of the Good Things "The Journal" Has Given in '95.

So many requests for information about the various series of lessons and articles now running in THE JOURNAL have been received, asking when they started, if subscription might be dated back, etc., that we thought best to give a brief summary of the good things that have appeared, beginning with the January number:

**LESSONS IN RAPID BUSINESS WRITING.** By L. M. Thornburgh. (Begin Dec. '94; still running.) This series of lessons has caused something of a sensation. New ideas and methods have been advanced. Any one can learn to write from these lessons.

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**LESSONS IN LETTERING—MODERN PEN LETTERING.** By J. F. Briley, of THE JOURNAL ART STAFF. (Begin Oct. '94; still running.) Modern styles of lettering—full alphabets, initials, etc.—are treated in each lesson. Very practical.

**BUSINESS WRITING FROM BUSINESS OFFICES.** Writing as done in Express, Insurance, Law Offices, Wholesale Houses, Banks, etc. (Begin Feb. '95.) Copiously illustrated by photographic specimens from actual business writing.

**THE WRITING OF THE WORLD.** (Begin Aug. '95; still running.) Articles on and specimens of the writing of various foreign countries. The first systematic presentation of foreign writing ever attempted.

**OLD TIME PENMANSHIP.** (Begin Aug. '95; still running.) A series of illustrated articles reviewing the published works of the master penmen of 160 to 200 years ago.

### PUBLIC SCHOOL DEPARTMENT.

**LESSONS IN ILLUSTRATIVE BLACKBOARD SKETCHING.** By Langdon S. Thompson, Director of Drawing Jersey City Public Schools, and author of Thompson's system of Drawing. (Begin Jan. '95; still running.) These lessons are especially arranged for primary teachers and blackboard work, but pencil or pen and paper may be used. They are so simple that they may be followed by a beginner.

**LESSONS IN VERTICAL WRITING.** By A. F. Newlands, Sup't. Kingston, Ont., and author Heath's Vertical Writing. (Begin Jan.; still running.) Mr. Newlands is the leader among American advocates of vertical writing. These lessons are the first and only comprehensive lessons in the vertical now appearing in America.

**LESSONS IN WRITING FOR ENGRAVED SCHOOLS.** By P. M. Wallace, prin. of Normal Dep't., Western N. Y. Coll., Schenectady, Ia. (Begin Feb.; still running.) The teacher in the ungraded public or private school will find these lessons adapted to his needs. They have been prepared by one who has had experience in this class of schools. Is a fine penman and successful teacher. They hit the right spot.

**METHODS OF TEACHING PENMANSHIP IN GRADED SCHOOLS.** By D. W. Hoff, Sup't. Writing Oak Park, Ill. (Begin Oct. '94; concluded March '95.) The concluding lessons of this very interesting series appeared in Jan. and March. All but a few of the back numbers containing the 10 lessons can be supplied.

**WRITING AS TAUGHT IN AMERICAN PUBLIC SCHOOLS.** (Begin Oct. '94; concluded April '95.) Reports on vertical writing, copy-books, etc., from scores of Sup'ts. of public schools in leading American cities.

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**SPECIMENS OF PENWORK.** Including front-page designs, resolutions, catalogue covers, book covers, etc. (Begin Jan.; still running.) Hundreds of specimens; lettering, drawing, autographs of a hundred leading penmen, etc.

Scores of helpful articles on various phases of work in THE JOURNAL'S field: Report of Lincoln College, Western Penn.; scores of pen portraits and sketches of leading penmen and teachers; thousands of school and personal items; the editor's scrapbook; reviews of books; writers' cramp; business writing; report of B. E. A. Denver meeting.

Hundreds of leading American and foreign penmen and teachers have contributed TO THE JOURNAL during '95.

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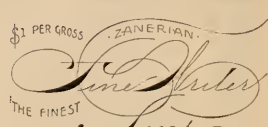
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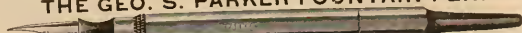
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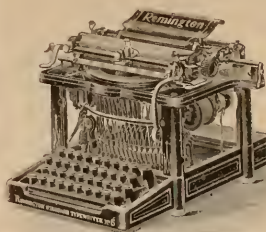
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*Conception, Confidence and Practice—Three Essentials.*

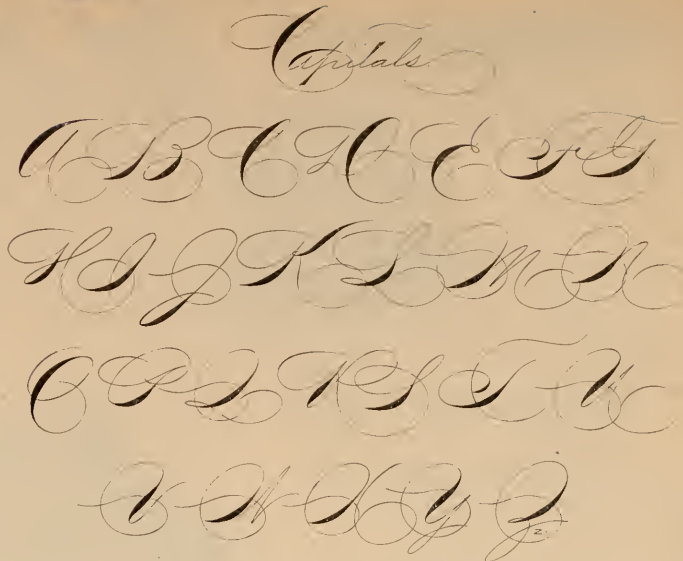
But you want to know how to make a set of capitals. Well, the first requisite is a knowledge of form. The next and most important essential is skill, which comes only by proper effort repeated about a million times. Another very good thing to have, and it comes best by experience, is confidence. Not necessarily that kind which causes the head to swell, but rather that which is the result of honest effort and service. I have heard some say that to be able to make a good set of capitals you must make a half dozen sets daily. No doubt that is a good way to learn. But there are other ways. Practice on each letter until you can make it well any time of day without preliminary practice. Then you can make a set of capitals with but little additional practice.

*Single Letters First—Full Alphabet After.*

So long as you are not reasonably sure of the product before the ink leaves the pen you need not expect to experience a "howling" success in getting up sets of capitals. As long as you make as many misses as hits don't spend time on the alphabet. Spend it on individual letters. But if you think you can make letters better than other people think you can, make a set of capitals, then sit coolly down and look at each letter critically and see if you would be willing to have the poorest one of the lot serve as an initial for THE JOURNAL. If not, work on such letter or letters until you would.

*Relation of Whole, Not Individual Form, Determines Effect.*

But the appearance of the alphabet, after all, is not dependent so much upon the form of individual



BY C. F. ZANER, ILLUSTRATING HIS ACCOMPANYING LESSON IN PROFESSIONAL WRITING.

letters as upon the relationship as a whole. All forms should be about equally distant, and the shades uniform in weight.

*The Movement for Capitals.*

The movement should come chiefly from the upper arm and shoulder. The power should come from the shoulder. The control should come from resting the forearm on the table. The muscles near the elbow should serve as a rubber-like rest, but they must not be rigid. Little or no finger action should be used except to grip the holder more tightly in producing shades.

*Shading.*

The shades are most difficult because they require a double-like action to produce them. Not only must the pen move in a circular direction to produce the *O*, but the hand must move up and down far enough to spread the pen points to produce the shade. They must not only spread, but respond in time to go smoothly around the bottom. It is this elastic-like action that requires a good deal of training and determines the quality of the shade. For if shades are long and slim it reveals the fact that this up and down action is not quick enough for the other. And it is elastic action which alone at times determines amateur from professional writing.

In spite of all the discouraging things I have said in this lesson, see if you can beat the copy. I'll promise to not feel envious if you do. You ought to do so, for I believe you have had better instruction than I ever received. Try.

*CRITICISMS.*

W. B. C., Tenn.—Raise your pen oftener in words. It should be raised, on an average, in making about every second or third letter. Many of your loops are too narrow; use more circular action and do not pause at top of *l* or bottom of *j*.

Sally Lunn, Pa.—Your capitals are not strong enough. Use more arm movement. Your small writing lacks uniformity. You make angles sometimes where there should be turns, and vice versa. You have also written too rapidly, not paying enough attention to the little things. As a whole, however, your writing is good, and evinces a good deal of practice or more than average talent.

P. H. H.—Your work is "coming up." Your line is a trifle heavy, and your ink is too heavy for delicate work. It looks as though you had too much fluid in it. A little more force and delicacy in movement will improve your writing.

R. C. B., O.—Your work is too rapid (on the small letters) and too thoughtless. You do not raise the pen often enough to secure accuracy. Remember, it takes thought as well as muscle. It takes close observation and painstaking effort in every detail. The finish of the *r*, *s* and *c*, and the beginning of the *a*, top of the *t* and finish of the *f* all take time, care and attention. You have done well, and you have a good deal of ability, therefore persevere.

J. F. H., Pa.—Your work reveals too many angles on the base line. They are the product of too many pen liftings and too spasmodic or decisive action. You shade the *l* too high. You seem to use too much finger action or too slow an arm action. By relying more upon ease and strength your writing will become more graceful. All in all, your writing is good—fine, considering the fact that you are not following it professionally.

**Typewriting is Legal Writing.**

A new law in Pennsylvania declares that all typewriting heretofore executed or done, and all which may hereafter be done, for any purpose whatever, shall have the same legal force and effect as ordinary writing, and that the word "writing" occurring in the laws of the State shall be held to include typewriting. Heretofore it has been required under the laws that wills and all similarly important legal documents of record should be written by hand with pen and ink. The Legislature seems to have satisfied itself that typewriting is as reliable and as permanent as handwriting with pen and ink, although the machine writing has not been tested by time, as has the handwriting.—*Colman's Rural World*.

ILLUSTRATION ACCOMPANYING LESSON BY L. M. THORNBURG.

ALL OF THE ABOVE WERE WRITTEN BY RAY WILLIAMS OF OAKLAND, IOWA. THE FIRST SPECIMEN WAS TAKEN FROM A PAGE IN HIS LEDGER WHILE IN HIGH SCHOOL. THE SENTENCE "NINE MEN, ETC.," AND FIGURES, WRITTEN AT ABOUT EIGHT STROKES A SECOND, SHOW IMPROVEMENT MADE DURING A SIX MONTHS' BUSINESS COURSE. THE TELEGRAM, WRITTEN MORE THAN A YEAR AFTER LEAVING THE BUSINESS COLLEGE, REPRESENTS MR. WILLIAMS' EVERY DAY WRITING AS AN OPERATOR.

Dr. Robt. Hall, Jr.  
June 10, 1885, 53.20 June 5, 1885, 2 300.00  
" 21, 1885, 4 142.00 " 5, 1885, 2 200.00

Dated Dec 10, 1885, at  
To H. B. Thurnburg  
Received your letter Monday  
Henry will start today  
294567890, L. M. Thurnburg  
None men went mining in a mine

# CHROMATIC POSTER REPRODUCTION.

## A Distinct Advance in Engraving.

In the October JOURNAL we gave a line reproduction in black and white, of a "new art" colored poster. In this issue of THE JOURNAL we present a reproduction of a poster used by the Waterbury Watch Company. This plate is the first one made by this process, we believe. From *The Business Journal* we quote the following, which will give something of an idea of this new style of engraving:

You have heard a good deal about color photography for some years—the promised reproduction of natural objects in their exact colors with a camera direct? Well, that hasn't come yet, though it is well along the way, and men who have devoted the best years of their lives to it are confident of living to witness its full accomplishment. What has come is the color-printing we are talking about, and this has a practical value far beyond the making of mere colored photographs, as the printing press is a far more potent instrument than the camera. These wise men, who have not yet arrived at the point of transmitting all colors directly to the sensitized paper from the camera, have nevertheless been able to catch and transfix distinct tone values for every color variation. For example, let us assume that by their method a solid black object will reproduce itself as a solid unbroken mass, and that pure white will make no impression on the plate—solid white, so to speak. Red will come dark, but not so dark as the black. Blue will come light, but not blank (or white) like white. Yellow will take an intermediate tone. All colors come from these, and the intermediate or composite colors will reproduce themselves in intermediate tones of gray—the tones varying with absolute fidelity according to their constituent elements and the modifying influence of light and shade in the original. A dark red will appear different from a light red, the sunlight on the upper surface of the grapes will influence the plate precisely as it influences the color of the fruit itself.

Now we have the complete "key plate," every color and shade of the original being represented by a tone peculiarly its own, running the scale from pure white to absolute black. The expert eye knows for what colors these various tones stand, and he has the object itself to guide him. The next thing is to divide up this whole into as many plates as there are distinct colors, which may be done by the usual method of color plate printing, though the task is more delicate. Then comes the printing. Inks must be selected that match each primary color in the original in its fullest, deepest tone, and each color—say red, yellow, blue—requires a separate printing. Where the modification of any color in the original is produced by the action of light (white) the same ink that reproduces its fullest tone will also reproduce its weakest and all intermediate tones, for this light has weakened or diluted the color-tone of the plate, which is less dense at such places. Where these variations are produced by composite coloring in the natural object—as where the red of the peach blends with the yellow—the plates must be made to overprint each other, thus producing the same composite effect. That is the entire magic of the thing. Simple, isn't it? The Waterbury poster, is 11 x 14, in seven colors (counting white), produced by four printings. It is the first poster of the kind, we think, printed in this country from relief plates. The work is "flat"—after the manner of the new art—not of the blended, lithographic style obtained by chromatic printing. The reduced plate that we show, however, is a chromatic key plate. In the usual half-tone the colors would run into one another, with a blurring effect, but here each tint is closely defined. In the original, the sky background is blue, the water blue-green, the foreground buff, the panel yellow, foliage green, wild roses pink, hair orange, garments white, wings yellow and black. You may see for



AMES & ROLLINSON CO.

CHROMATIC PLATE REPRODUCTION OF WATERBURY WATCH CO. ART POSTER IN SEVEN COLORS.  
SIZE OF ORIGINAL, 11 X 14.

yourself that each of these tints preserves its special color value.

## The New Art.

While the "new art" is undoubtedly gaining ground—in fact, has established a sort of niche for itself in the art world—some of the critics do not like it. Here is one of the latest humorous criticisms:

*Aubrey Beardsley's Taste.*

Somebody writes to an English paper a formula for making the species of art which Mr. Aubrey Beardsley delights in.

Take of Swinburne's ballads three—

Choose the most erotic—

Let them simmer in a pan,

Steeped in some narcotic.

To this mixture he adds some other disagreeable things, including "Several Green Carnations," and

... when a scum

Thick and green is on it,

Throw a scene from Maeterlinck,

And one hot Richepin sonnet;

Grate some cankered Dead Sea fruit,  
And withered flowers of passion,  
Drench with sauce a Schopenhaur  
Mixed in latest fashion;  
Add a paradox or two  
(See they're Oscar Wilde-ish);  
Sprinkle in some draftsmanship  
Absolutely childish;  
And, when all these things you've mixed  
In a hotch-potch baffful,  
Chinese white and ivory black  
Dash in by the pailful,  
Take the mixture off the fire  
When it's well heated,  
Put it in the sink to stand  
Till it grows quite fetid;  
Pour it in a tainted mold,  
Like to nothing human,  
Shut your eyes and hold your nose,  
And serve the Beardsley woman!

—The Book Buyer.

## The Chicago Meeting of the Western Penmen's Association.

The tenth annual meeting of the Western Penmen's Association, which will be held in the rooms of the Chicago Business College, 45 E. Randolph street, Chicago, December 26 to 30 inclusive, promises to be largely attended, an enthusiastic and interesting meeting.

We have received the advance programme from C. A. Faust, Chairman of the Executive Committee, and from a careful examination of the subjects to be discussed and the names of the people who present the subjects, we feel that a profitable and enjoyable time is ahead for all those who attend this convention.

In the December number of THE JOURNAL we shall present the programme in full, giving names of persons who are to take part.

Chicago's central location, low railroad and hotel rates, coupled with the extra enthusiasm this year, will draw out the largest attendance in the history of the Association. Messrs. Faust, Palmer and Brown of the Executive Committee are leaving nothing undone that will make the meeting a profitable one. The correspondence indicates a very full attendance. Every business college and shorthand college proprietor, every teacher of penmanship, drawing, commercial, shorthand and typewriting branches should be there. Lay your plans to be on hand bright and early on the morning of December 26, 1895. Begin to plan now.





# Penmanship and Drawing For Public and Graded Schools.

## Our Public and Normal Schools.

Superintendents, principals and teachers in public and normal schools have great opportunities and great responsibilities. Realizing that workers in these lines desire to be kept informed of what is being done in the line of penmanship and drawing, copies of this issue of *THE JOURNAL* are mailed to practically all Superintendents of Public Schools and to all the teachers of penmanship, drawing and bookkeeping in all Normal Schools. We trust that those not subscribers who receive this copy of *THE JOURNAL* will give it a careful examination. If they feel that it meets with their approval of course we would be pleased to have their subscriptions. We would be pleased, also, to have them hand this copy (when they have read it) to some teacher who is interested in penmanship, drawing or bookkeeping. If the recipient of this paper is sufficiently interested to write for club rates we will make a rate that will give no one an excuse for not subscribing on the score of expense.

*THE JOURNAL's* field is large already. We now reach all professional penmen, schools of penmanship, business colleges, commercial departments, normal schools, shorthand and typewriting schools, and hundreds of supervisors, special teachers, superintendents and principals in public schools. We desire to extend our list in the public school and normal school line, and hence these sample copies. If you think *THE JOURNAL* is a well conducted paper in its line, we would appreciate having you write us and say so. We would appreciate your own subscription and that of your teachers and friends. We would be glad to hear from you about anything connected with our department of work.

Being in touch with the leading schools and teachers in our lines, we can put school boards, superintendents and principals in communication with well-prepared special teachers and supervisors, without charge to the employers. We desire and hope to see one thousand more supervisors and special teachers in our public and normal schools before the close of 1896.

Public schools, normal schools, let *THE JOURNAL* hear from you!

## Combination Subscription Rates for Penman's Art Journal and Other Periodicals.

Many readers of this department are interested in general education, and subscribe for one or more periodicals in that line. We have arranged combination rates with several of the leading papers, and present them below. If there is any other paper you wish to get in this connection, let us know the facts (sending us a stamp), and we will endeavor to make satisfactory arrangements.

The special joint combinations are offered for old or new subscribers. If you are at present subscribing for either of the papers entering into combination, it will be necessary to notify us of that fact in order that your subscription may be extended instead of being duplicated.

EDUCATIONAL PAPERS.			
	Subscription price per Year.	Our price, including THE JOURNAL.	
Art Education, bi-monthly (Method Edition).....	75c.	\$1.00	
Art Education, bi-monthly (Complete Edition).....	\$1.50	1.55	
Popular Educator, monthly.....	1.00	1.30	
Teachers' Institute, monthly.....	1.00	1.30	
American Teacher, monthly.....	1.00	1.30	
American School Board Journal, monthly.....	1.00	1.10	
School Journal, weekly.....	2.50	2.50	
Journal of Education, weekly.....	2.50	2.60	
The Educational Review, monthly.....	3.00	3.10	
SHORTHAND PERIODICALS.			
Phonographic World, monthly.....	50c.		
The Stenographer, monthly.....	\$1.00	\$1.65	
GENERAL LITERATURE.			
McClure's Magazine, monthly.....	\$1.00	\$1.30	
Review of Reviews, monthly.....	1.00	1.30	
Review of Reviews, monthly.....	2.50	2.60	
Serimber's Magazine, monthly.....	3.00	3.10	
Harper's monthly.....	4.00	4.00	
Century, monthly.....	1.00	4.00	

We can furnish *THE JOURNAL* with almost any magazine whose subscription price exceeds \$3 a year without extra cost.

ROMAN	OUR BASIC FORMS	MODIFICATIONS		
		1	2	3
A	A	A	A	A
B	B	B	B	B
C	C	C	C	C
D	D	D	D	D
E	E	E	E	E
F	F	F	F	F
G	G	G	G	G
H	H	H	H	H
I	I	I	I	I
J	J	J	J	J
K	K	K	K	K
L	L	L	L	L
M	m	m	m	m

ROMAN	OUR BASIC FORMS	MODIFICATIONS		
		1	2	3
N	n	n	n	n
O	O	O	O	O
P	P	P	P	P
Q	Q	Q	Q	Q
R	R	R	R	R
S	S	S	S	S
T	T	T	T	T
U	u	u	u	u
V	v	v	v	v
W	w	w	w	w
X	x	x	x	x
Y	y	y	y	y
Z	z	z	z	z

BY A. F. NEWLANDS, ILLUSTRATING HIS ACCOMPANYING ARTICLE ON VERTICAL WRITING.

## "Old Tyme Penmanship" and "Writing of the World."

Owing to lack of space, we are obliged to omit the articles on "Old Tyme Penmanship" and "Writing of the World" from this number. Both series will be resumed in December *JOURNAL*. We might say, in this connection, that we have scores of bright articles and hundreds of beautiful and practical specimens to run in early issues of *THE JOURNAL*.

## Vertical Writing

BY A. F. NEWLANDS, SUPERVISOR OF WRITING, KINGSTON, ONT.

No. 9.

Tests of Letter Forms to Decide Which Are Best.

94.—We have carefully tested all known letter forms in our classes, not for a day or a week, but until the pupils formed the habit of making them on their regular work. In this way alone could it be determined what the practice on such forms would produce.

What a Form Leads To, is the Criterion.

95.—No form has been adopted for what it is in itself, but for what it leads to.

Modified Roman Forms are Best.

96.—In most cases it has been found that a slight modification of the Roman letters gives, by far, the best results. Not only do the primary pupils learn to make the forms easily, but the senior pupils write them rapidly and legibly. After leaving school the pupils easily adapt them to the requirements of

their work and the adaptation is usually a good legible form.

A Person of Strong Personality Influences the Writing of a Weaker Person.

97.—A large percentage of persons are imitative, and no matter what style of writing they learn at school, when they come under the influence of others of a stronger personality there is a tendency to copy them more or less, some only to the extent of changing a few of the letter forms, but others change their whole style and model it upon that of the person by whom they are influenced.

98.—Comparatively few will retain the exact style in which they were trained in school, and therefore teachers need not look at the writing of the pupils and exclaim "this is the end." It is not, it is simply a stage in development.

Each Individual Form a Basic Form.

99.—Not only should the style of writing used as a standard be one that is easily modified, but each individual letter form in that standard should be merely a basic form; it should have no excrescences.

The Capitals Given Herewith the Result of Much Experimenting.

100.—Several readers of *THE JOURNAL* who have adopted vertical writing have been experimenting along the lines suggested in these articles, and have originated sets of letters from their experiments. Some of the forms chosen are very similar to those we have adopted as our basic forms. They will

M (u) N (t)

BY A. F. NEWLANDS, ILLUSTRATING HIS ACCOMPANYING ARTICLE ON VERTICAL WRITING.

now appreciate the complete set of capitals given with this article. In the first column we have given the skeleton Roman letters, in the second our typical or basic forms and in the third some of the developments of these forms as seen in the work of some of the senior pupils and by those who have left school and have engaged in business pursuits. Those who claim that all should write but one style of letter throughout will consider this development of the forms on the part of the pupils a weakness, but from our experience we are satisfied it means strength.

*Typal Forms Best for Teaching.*

**101.**—Some may at first thought choose some of the modifications as being better forms to teach than the typical forms, but experience has shown that pupils who readily modify the typical form to that in column 1 might not find that in column 2 at all easy to make. Hence these would be unsafe forms to adopt as a standard for teaching. The N's and M's are, of course, modifications of the lower case Roman letters. We found that few pupils could make well the forms based on the upper case letters. In rapid writing the slanting lines would become vertical and so make the N appear like one form of small script t and the M like double t without the cross stroke.

*The I and J.*

**102.**—The I and J were interchangeable until the fifteenth century, when there was a gradual differentiation in the form of these letters, the J was lengthened and furnished with a final curve turned to the left to accommodate the main body of the lettering.

**103.**—Owing to the conventional script forms of I and J there has been much confusion with these letters. The I with its broad oval bottom retains more of the form of the Roman J than does the script form of that letter itself with its large oval top and small looped bottom.

**104.**—The J shown in the basic column retains the broad bottom of the Roman letter. I have seen but one case where a pupil has practiced this basic form and afterward modified it with a small turn, as at the bottom of our capital I.

## FRATERNAL NOTES.

—Miss Clara Banks, formerly supervisor of Knoxville, Ia., is now doing like work in Osage, Ia.

—Miss Elizabeth Garst, supervisor of drawing and writing in the Greenville, O., Public Schools, is making a success of her work.

—W. E. Harsh, supervisor of writing and drawing in Helena, Mont., schools, in a late letter acknowledging the receipt of the certificates awarded his pupils in *The Journal's* Public School Writing Contest, says: "I wish to express my thanks to you for the assistance you have rendered me in arousing and sustaining interest in the subject of penmanship. The premium certificate for Ethel Pleasant came to hand, and it is a beauty. We try the vertical this year in one of our ward buildings, and shall follow its workings. . . . For the past week I have been engaged in instructing the teachers of this county in methods of teaching writing."

—Miss L. Wiseman is supervisor of writing in Colorado Springs, Colorado City and Roswell, Colorado.

—In a letter lately received from C. H. Pierce, supervisor, Evansville, Ind., he says: "I'm warming up, and so is Lyon. . . . The last *JOURNAL* is superbly grand."

—Miss Elizabeth Ryder, formerly supervisor of writing

in Wichita, Kans., is now located in St. Louis, Mo. Her address is 3825 Lucas Ave.

—In a letter received from Miss Jennie O. Muth, special teacher of drawing and writing in the Ottawa, Kans.,

public schools, she says: "The *JOURNAL* is just what the teachers need, and I shall tell them so. We use Thompson's drawing books in our schools, and his illustrations in your paper will be a great help to us. . . . I beg your pardon, but you address me amiss when you do not address me a miss." Her first letter to us was signed simply J. O. Muth, and the stenographer naturally addressed the letter Mr. J. O. Muth.

—In addition to his work in the State Normal School, Cape Girardeau, Mo., E. H. Ealy, penman of that institution, has charge of the writing in the public schools of that place. Thousands of pupils come under his instructions in the course of a year.

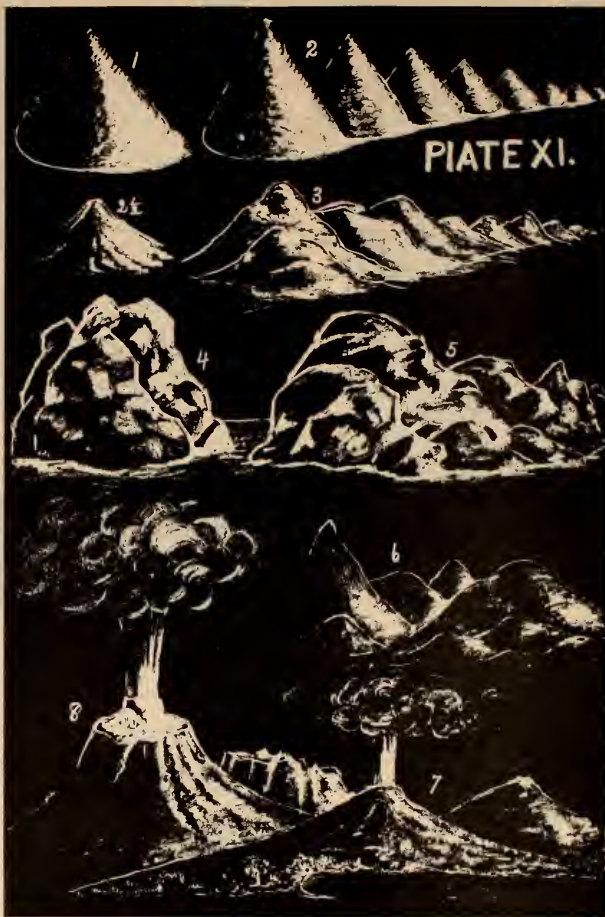
—L. C. Russisel is a new special teacher of writing in the Hoyt, Kans., Public Schools.

## A Public School Exhibit at the Chicago Meeting of the Western Penmen's Association.

At the eleventh hour last year an exhibit of writing and drawing of public school pupils was prepared by a number of enterprising supervisors, for the meeting of the Western Penmen's Association. This impromptu exhibit was such a success that many thought it should be made a permanent thing. We have received the following letter from Supervisor Reister of Centerville, Ia., about an exhibit for the Chicago meeting. Dec. 26, 27, 28, 29 and 30, 1895:

CENTERVILLE, IOWA, October 4, 1895.

Friend Kinsley—Can not we arrange for a display of pupils' work from public schools during Chicago meeting



BY LANGDON S. THOMPSON, ACCOMPANYING HIS LESSON IN BLACKBOARD DRAWING.

A sample of rapid penmanship  
from the Springfield Normal School  
Springfield, Missouri.  
A B C D E F G H I J  
K L M N O P Q R S  
T U V W X Y Z & Co.  
Sam Evans



of Western Penmen's Association, and offer a prize of a certificate or diploma for schools showing best work either as a whole school or from different departments of the school—viz.: primary, intermediate, grammar or high school departments?

I should like to know what some of the other Supervisors are getting in the way of results, as talking is all right, but results from the pupils are what we are working for, and not from a few of the best, but from every one in the school, good, bad and all.

I am ready to show up our 1,400 children, and if we are not as good as some one else we will not get the prize, and do not want it, and if we are a little better we would feel pretty good—that is all.

Schools entering this contest should have the same chance, and work should be done in a uniform manner, and the length of time the special teacher has been employed should be taken into consideration by judges.

Please let me hear from you on this subject, and if practicable let us have it. I merely offer this as a suggestion.

Very truly,

H. E. REISTER.

We think that all of the suggestions made by Mr. Reister cannot well be carried out this year, as the time is so short, and the association should pass on the awarding of certificates, selection of judges, etc.

But wouldn't it be found to be practicable, at the Chicago meeting, to make arrangements, appoint judges, looking toward the awarding of diplomas, certificates, etc., for '96 meeting? This matter should be discussed at the Chicago meeting.

In the meantime supervisors and special teachers should prepare exhibits for the Chicago meeting. It is best to exhibit specimens from every pupil in each grade in a city, or at least from all in each grade in some one building. The plan is to show the work of all pupils in that particular grade. Even if but one grade is entered it will be an interesting exhibit.

Such an exhibit stimulates pupils, teachers, supervisors and cities, is of decided benefit to the cause of good writing and drawing, and helps the Western Penmen's Association. Let us have a big exhibit this year.

## RECENT BOOK ADOPTIONS IN PUBLIC SCHOOLS.

### Writing.

Dunbar, Pa., Spencerian Copy-Books.  
Foster, Pa., Normal Review Copy-Books.  
Walker County, Ala., Hunsell's Copy-Books.  
Bloomsburg, Pa., Spencerian " "  
State Board of Education, Washington, A. Lovell & Co.'s Graphic System of Copy-Books (hand), Nos. 1 to 5.  
Wash. edition; the Common Sense Copy-Books (vertical), Nos. 1 to 5 Wash. edition.  
Haledon, N. J., Vertical Copy-Books.  
Mill Creek, Pa., Business-Standard Series of Writing.  
East Des Moines, Iowa, Normal Review System of Vertical Writing.  
Kansas City, Kan., American System of Vertical Writing.  
Shamokin, Pa., Vertical Copy-Books.  
Williamstown, Mass., Harper's Copy-Books.  
Jersey City, N. J., Sheldon's New System of Vertical Writing, Hill's Vertical Copy-Books.  
Bethel, Pa., Spencerian Copy-Books.  
Corning, N. Y., Vertical " "  
Ashland, Wis., Ellsworth Vertical Copy-Books.  
Duryea, Pa., Spencerian Copy-Books.  
Wrightsville, Pa., " " "  
Tannersville, N. J., " " "  
Pittston, Pa., " " "  
Mt. Joy, Pa., Business-Standard Copy-Books.  
Philadelphia, Pa., Spencerian Copy-Books, and Payson, Dutton & Scribner's covers for Copy-Books.  
Allegheny, Evans City, Fairmont City, Leechburg, Keys, Marburg, Hanover, Pineville, Rudy, Halstead, Pa., Spencerian Copy-Books.  
Hutchinson, Kan., Merrill's Vertical Writing.

### Commercial.

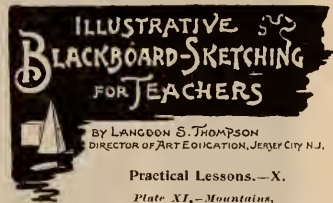
Cleveland, O., Tilden's Com'l Law, Hill's Com'l Law and Com'l Geography.  
Monticello, Ill., Williams & Rogers' Bookkeeping.  
Dubuque, Ia., Tilden's Com'l Geography, Ward's Bus. Forms.

## The New York Normal College Girls.

The Normal College girl and her student sweetheart must part at the extreme limit of the square occupied by the red brick fans of learning henceforth, for President Hunter does not approve of schoolgirl flirtations and has set his face against "plandering," as Mulvaney would say. He says no girl has ever been suspended for breaking this unwritten rule in the quarter of a century he has

been at the college, but after a first offense he always speaks to them on the subject. "Girls can be truthful in almost all other matters if they wish," he says, "but they will persist in having remarkably youthful looking 'fathers,' strangely unlike 'brothers' and very attentive 'uncles.'"

Poor Pyramus! and Thisbe! —New York Commercial Advertiser.



BY LANGDON S. THOMPSON  
DIRECTOR OF ART EDUCATION, JERSEY CITY N.J.

### Practical Lessons.—X.

#### Plate XI.—Mountains.

Mountains "seem to have been built for the human race, as at once their schools and cathedrals; full of treasures of illuminated manuscript for the scholar, kindly in simple lessons for the worker, quiet in pale cloisters for the thinker, glorious in helianness for the worshiper. They are great cathedrals of the earth, with their gates of rock, pavements of cloud, choirs of stream and stone, altars of snow, and vaults of purple traversed by the continual stars."—Ruskin.

We have treated of the repose of still water in lakes and seas, its agitation by the winds into waves, its playful leap over precipices, its ascending column shooting from open craters of the earth and its congelation into majestic glaciers and icebergs.

We are now to consider "the most rugged forms and the most graceful outlines, bold, perpendicular cliffs and gentle undulating slopes; rocky mountains and snowy mountains, somber and solemn, or glittering and white, with walls, turrets, pinnacles, pyramids, domes, cones, and spires!"

The typical mountain is conical in shape. Let the student begin mountain drawing by sketching and shading a cone, Fig. 1. Here, again, we have the five degrees of light and shade common to objects circular in section, and previously explained in Lesson VIII. After the single cone draw a range of cones, Fig. 2, a single mountain, Fig. 2½, and a range of mountains, Fig. 3. In Fig. 3 the tendency will be to make the separate mountains too nearly alike. Figs. 4 and 5 represent large rocks or bare rocky mountains.

In Fig. 6 the shading is less decided, indicating distance. Figs. 7 and 8 represent volcanoes in action. Our earth affords no grander, more awful or magnificent spectacle than that manifested by a volcano in full action.

The drawing of smoke, steam, etc., will be more fully considered in a future lesson, under the head of clouds.

## Heart Pierced by a Slate-Pencil.

PRITTSBORO, Oct. 25.—Johnny Gripp, aged eight, was running home from school to-day, when he fell. A slate-pencil that he held in his hand pierced his heart, and he died in five minutes.

### SPEED—LEGIBILITY.

### LEGIBILITY—SPEED.

## A Suggestion.

In the writer's estimation but two things are required of writers by business men—speed and legibility. Writing must be easily read and rapidly written. Slant, spacing, shade, height of letters, etc., are only incidentals.

Let all who desire to make a test of this matter on any school day in December, 1895, give to each and every pupil in his or her school a sheet of legal or foolscap paper. Let the pupils write for five consecutive minutes on this sentence: "This is to be a test of speed and legibility." Collect these papers and bring or send them to the next meeting of the Western Penmen's Association, there to be displayed and judgment passed upon them in any manner the Executive Committee may direct—a committee of disinterested business men, the president of some bank, the president of some insurance company, the editor of some daily paper, as judges—or in any way the Executive Committee think best.

The writer will agree to furnish one hundred such specimens from the high school of this place, to compare with the work from similar public schools.

Users of vertical copy books especially invited to send work. Bro. John Jackson of England is URGED to bring or send specimens.

Respectfully,

A. E. PARSONS.

Supervisor of Writing, Creston, Iowa.

## The Art of Writing Letters.

The most delightfully worth-while, writes Mrs. Roger A. Prior in the *Delinquent*, of all accomplishments is, in my mind, that of writing charming letters. However sweet a song may be, it is evanescent as a breath, and survives as a divine memory only. Conversation requires the actual presence of those who engage in it, and the pleasure it gives depends upon many things—a melodious voice, an attractive appearance, may be cheerful rooms, congenial surroundings, freedom from the cares and interruptions of life. But it matters not how cold and bare a garret home may be, nor how forbidding its outlook upon the chimney pots under a wintry sky, or whether the lodge be in a wilderness or foreign land—given some measure of leisure, good stationery and a convenient post office, all the world may be ours. We may duly send forth, on white wings, our highest thoughts and most gracious words, and a full meed of appreciation will surely return to us.

### One Exception.

Teacher: "Are there any exceptions to the rule that heat expands and cold contracts?"

Tammy: "Yes'm. The ice man leaves a lot bigger twenty-pound chunk since it got colder."—*Indianapolis Journal*.

### P.S. to the Lord.

"Mamma, when you have finished your prayers, said amen, you know, and then think of something else you'd like to ask the Lord, do you say, postscript?"—*New York World*.

### It Didn't Flatter.

The Artist (referring to technique): "Looks a lot like Millis, doesn't it?"

The Lady (who is not satisfied with her portrait): "It may; I've never seen him; but it certainly isn't like me."—*Judy*.

## LESSONS IN WRITING FOR UNGRADED SCHOOLS.

BY F. M. WALLACE, SHENANDOAH, IOWA.

No. 9.

[INITIAL MADE IN JOURNAL OFFICE.]

Capitals.



WORK much and often on the direct ovals, as the letters herewith are all made from that movement. Capitals are the same height above the line as the loop letters—three times as high as the one space letters.

Use a more rapid and freer movement than for small letters and figures. Make the letters with the same speed as that used in the oval exercises.

*Forearm for the Large, Whole-arm for the Small Pupils.*

Use the muscular (forearm movement) for large students. Small pupils must, of course, use whole-arm movement. They should use lead pencils, and should not hold them as the pen is held. If any of them are able to drill easily with the forearm on the desk, promote them by having them use pens and ink.

Do not permit finger movement, as the capitals cannot be made well in that way.

Require the hand and pen to move together—both having the same motion.

Remember that when the thumb bends there is sure to be finger movement.

Keep the thumb quiet and the wrist off the paper. The balance is easy.

*Monday.*

Drill on the direct ovals several minutes.

No. 84.—Make six *O's* without stopping the motion. Count "one," "two" for each letter.

*Tuesday.*

Practice the direct ovals as before.

No. 85.—Use the same count for *C*. Make six letters without stopping the motion, having the first stop a long one, and use plenty of up and down movement.

*Wednesday.*

Work on the direct ovals faithfully.

No. 86.—Count "one," "two" for capital *A*. The letter is nearly closed at the top. Bring the second downward stroke to the ruled line, on the regular slant, and slacken the movement, making a very short turn, as in small *u*, and finish one space above the line.

If the letter is too wide—a common fault—there is too much side movement to the left on the first stroke. Make that stroke with less slant. Turning

the lower part of the system to the left will tend to correct the fault.

*Thursday.*

Drill again on the direct ovals a short time.

No. 87.—For *D* the time is the same as for *A*. Study the form of the letter, noticing the little hoop at the line, and that the turn on the top is entirely above the downward stroke, and to the left of it, and that the lower part of the turn is carried back to the right.

*Friday.*

Review the oval exercises carefully.

No. 88.—Count "one," "two" for capital *E*. It may begin with a dot. The lower part is about twice the size of the upper part.

Do not permit any careless work, nor allow the letters to be shaded. Be extremely particular at all times. Remember to use your hand board in teaching the capitals. Have all pupils use the black-board freely, on each letter, until it is fairly well understood, before using pens, etc. One letter is all that should be attempted at any lesson. Renew often, drilling upon such letters as are not well made by the pupils.

Practice the words given, beginning with the capitals, in this number. Introduce sentence writing, and have occasional speed contests.

### Normal School Penmen.

D. H. FARLEY.

Dickerson H. Farley, joint author of *Silver, Burdett & Co.'s Normal Review* system of slanting and vertical writing, and penman of the New Jersey State Normal School, Trenton, N. J., was born in Weston, Vt., 1864. His ancestors have been traced through many generations of the family of Farley, or Fiar-lea, as it was first spelled, to a Welsh origin of remote date. Mr. Farley was educated in the Orange County Grammar School (now State Normal), Randolph, Vt., and in Lansing's Business Colleges, Rutland and Poultney, Vt. While conducting a commercial school in Northampton, Mass., he was called to succeed G. A. Gaskell in the Bryant, Stratton & Whitely Business College, Newark, N. J. Declining a flattering offer to go to Japan, he accepted his present position in June, '73, being now in his twenty-third year with this same institution.

Mr. Farley's one great success has been in his normal work in teaching others how to teach writing in our public schools, and the "Normal Review System of Writing," both slant and vertical copies, is the result of that experience. In the preparation of this system he was ably seconded by Dr. W. B. Gunnison of Brooklyn, N. Y. Mr. Farley's position in regard to vertical writing is that as a normal school teacher he considers it his duty to prepare his students for the conditions that may confront them when they enter upon their work as teachers. And as they are at the present time just as liable to be called upon to teach vertical as slanting writing, it is just as

necessary to teach one as the other. Hence it is necessary to teach how to teach both.

In addition to his work in the State Normal School and the immense amount of work incident to preparing his copy-books, he teaches during the summer months in the American Institute of Normal Methods, in the Eastern branch, at Providence, R. I., and the Western branch, at Chicago. In addition to all these, he does a great deal of institute work in different States, and has many more engagements offered than it is possible for him to fill. As a teacher, Mr. Farley knows how to reach the true springs



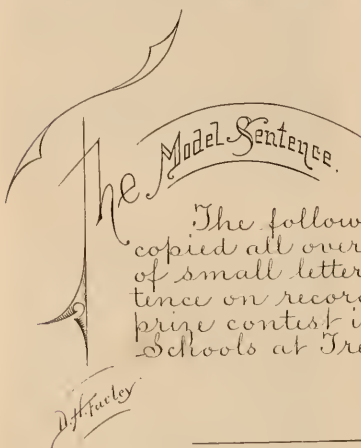
*D. H. Farley*

of action. He aims high and secures a high average of attainment in general class work. This is the particular point in which he excels. As a man, Mr. Farley is cultured, genial and kind, and there is a moral quality discernible in his work that declares the integrity of the man. He is beloved by pupils and teachers, and holds the high regard of all with whom he has been brought in contact. Many times in the past we have shown samples of Mr. Farley's beautiful penmanship in plain and ornamental writing, flourishing, etc., and take pleasure in presenting to our readers in this number a sample of his vertical writing prepared specially for *THE JOURNAL*.

#### An Institution of Learning.

*Friend:* "Has your son learned much since he went to college?"

*Father:* "No; but I have."—*Puck*.



The following sentence, which has been so extensively copied all over the country, containing the entire alphabet of small letters, with least number of repetitions of any sentence on record, that has any meaning, was the result of a prize contest in the New Jersey State Normal and Model Schools at Trenton,

*Vertical*  
A quick brown fox jumps over the lazy dog.



## FOUR SUCCESSFUL WOMEN SUPERVISORS.

A large majority of teachers in our public schools are women, and we are glad to see so many successful supervisors of writing and drawing among the fair sex. The work done by these women supervisors and special teachers is equal to, and in many cases superior to, the work of the men. This was plainly shown when three women—Mrs. Helen W. McClean, Covington, Ky.; Miss L. Viola Walker, Charles City, Iowa; Miss Esther Agnes Mac Donnell, Holyoke, Mass.—were the leaders in THE JOURNAL'S public school writing contest.

THE JOURNAL takes pleasure in presenting herewith portraits, autographs and brief sketches of four of America's bright women supervisors.

## Miss Lizzie J. Disman.

Miss Disman was born near Philadelphia, but most of her early life has been spent in Ohio. Twenty-five years have been spent in Lima, where she was a grammar school teacher and ward principal for many years. Deciding to become a supervisor, she entered the Zanerian Art College, Columbus, Ohio, where she studied penmanship and drawing. Soon after completing Zanerian course, about five years ago, she entered on her work as supervisor, and at present is in her third year as Supervisor of Writing and Drawing in the Mechanicsburg, O., Public Schools. In the Ohio State School Commissioners' Report we notice that Miss Disman is the only lady in the State who holds a Special Life Certificate in writing, given by the State Board of Examiners. We believe there are but five gentlemen in the State holding life writing certificates. Miss Disman writes a model business hand and has been a very successful teacher.

## Miss L. Viola Walker.

Miss L. Viola Walker was born in Burlington, Wis., in 1872. While yet an infant her parents moved to Charles City, Ia., which has been her home ever since. She received her education in the Charles City public schools and graduated from the High School in 1890. In the fall of that year she entered the Western Normal College, Shenandoah, Ia., graduating in 1891 from the commercial and penmanship courses. She received instruction in penmanship from W. J. Kinsley, and in drawing from Chas. W. Walker.

In September, 1891, she accepted a position as teacher of bookkeeping, penmanship and drawing in the public schools of Hampton, Ia. In '92 she resigned this place to accept a like position in the public schools of Charles City, where she is at present. In the summer of '93 Miss

## She Thinks Vertical a Nuisance.

Editor PENMAN' ART JOURNAL:

I teach the slant in six rooms of the High School here and enjoy the work. The principal is in favor of the vertical system, and thinks that, eventually, no other will be used. I do not like the vertical, and think that I would not be successful in teaching it. I have had pupils come into my classes this year with vertical books, having come from other schools where vertical writing is taught. We have had special work in this school in penmanship for the past six years, and the results have been good. I think the vertical work is a nuisance, and am sorry it is being introduced into so many schools. Yours truly,

(MISS) FRANK E. GOSS.

Commercial Teacher, Port Henry, N. Y., Public Schools.

"Is your son pursuing a profession, now that he is out of college?" asked the visitor. "Yes—he is—but I'm afraid he'll never catch up with it," father replied sorrowfully.—*Harper's Bazar*.

## Educational Frills.

Following the prevalent tendency of school methods, the township Board of Education of South Orange in New Jersey has decided to employ a teacher of cooking, to be added to the corps of teachers already employed in the manual training department. This is to be taken as an intimation that the South Orange Board of Education has already complied with all the requirements of a plain and practical course of elementary instruction. If this is indeed the case, then are the children of South Orange and their parents to be congratulated. South Orange is entitled to the unquestioned supremacy as an educational center over all other school districts, and the members of the township Board of Education may justly claim pre-eminence over all other educators of every age and country.

We assume that so difficult a study as the erudite art of cooking would not be added to the other courses in any curriculum unless the competence of the instruction in these courses left nothing to be desired. This is a condition of affairs which has rarely been achieved by the boards of education of this country. Indeed, there is no record of any public school system so admirably managed as to be able to add a course in cooking to the primary and essential branches of an ordinary education. Perhaps it might be well even for South Orange to inquire whether its instruction in these branches is so perfect that it has "money to burn" in cooking lessons.—*New York World*.

Walker attended the Cedar Rapids B. C., and studied under L. Madaras, A. N. Palmer and J. H. Richmond. She is now entering on her fourth year as supervisor in Charles City and has given universal satisfaction, and has made a great success of her work. At the Lincoln meeting of the Western Penmen's Association she had by far the most complete and best arranged exhibit of students' work. It was neatly and substantially bound in book form, and made a fine showing for the schools of Charles City and Miss Walker's painstaking work.

## Miss Esther A. Mac Donnell.

Miss Esther Agnes Mac Donnell, Supervisor of Writing in Holyoke, Mass., Public Schools, was born in Boston, but removed to Holyoke at an early age. She graduated from the Holyoke High School and later attended Mt. St. Joseph's Seminary, at Hartford, Conn. While in Hartford she was a student of Lyman D. Smith in penmanship. In 1887 she was appointed Supervisor in Writing of the Holyoke Public Schools, which position she has held ever since. Owing to her energetic work and good methods the schools of that city held an enviable place among the schools of the Bay State. A poem written and illustrated by twenty-seven of her pupils was one of the leading penmanship exhibits of Massachusetts at the World's Fair. She believes firmly in business writing, and teaches this in her work at Holyoke. She is a contributor to various papers, and has written for THE JOURNAL.

## Miss Cora M. Starr.

Michigan is the birthplace of Miss Cora M. Starr, the Supervisor of Writing in the Public Schools of Crawfordsville and Greencastle, Ind. Miss Starr graduated from the Allegan, Mich., High School, and for a short time following it in the country schools of the Wolverine State. Following this she did grade work in the city of Muskegon, Mich. Next she attended the Ferris Industrial School, Big Rapids, Mich., for a short time, after which she became Supervisor of Writing in Crawfordsville, Ind. The present is her fifth year in Crawfordsville and the second in Greencastle. These cities are thirty miles apart. She divides her time equally between the two places.

About six years ago Miss Starr, through the instrumentality of Mr. Brock, then Supervisor of Muskegon, became interested in movement and the rational teaching of writing. This interest, aroused by Mr. Brock, has borne such fruit that now thousands of pupils are receiving the benefit of Miss Starr's careful instruction.

Bill Nye says he was expelled from Yale College "for refusing to divide a whole cake with the faculty." "I did not take my degree," he adds, "as I left in the night, and in the intense darkness was unable to lay my hand on it. I took some other things, however, which did not fit me, and they have embittered my whole life."—*School Journal*.

## Object of Education.

The object of education should be to increase the usefulness of man—usefulness to him and others. Every human being should be taught that his first duty is to take care of himself, and that to be self-respecting is to be self-supporting.—*Ingersoll*.

## Time for Lunch in Public Schools.

The New York Herald is conducting a canvass to obtain opinions from parents of public school pupils as to length of the midday intermission. The consensus of opinion seems to be that it should be longer than at present—not less than one hour; preferably one and a half to two hours. The New York Commercial Advertiser has the following about the same topic:

In spite of the hearty response received, in favor of the change which Commissioner Strauss suggested (an extra half hour for school children's luncheons), the teachers and the children, who do not wish to stay later in the afternoon than three o'clock, the usual closing hour, have carried the day. The report of the Committee on By-Laws, which was appointed to investigate the matter, was read yesterday before the School Commissioners at the regular meeting of the Board of Education. The resolution was voted down. The report said, apropos of the much talked of dyspepsia among school children: "If there be here and there a victim of dyspepsia it is probable that it is not due to the shortness of the lunch hour, but to the character of the lunch which is provided. If the parents would discontinue the use of candy, sweetmeats and cakes, which are necessary to the child's luncheon, there would be no place for indigestion. The results show that at least 75 per cent. of the parents are opposed to extension. Of these 60 per cent. object because the children take lessons in music and other outside studies."

Small Margery had just been stung by a wasp. "I wouldn't a minded it's walking all over my hand," she exclaimed between her sobs, "if it hadn't sat down so hard."—*Evening Sun*.

# *Pennans Art Journal*

*A Monthly Journal of Penmanship, Art and Practical Education*

ESTABLISHED 1877.

D. T. AWE, EDITOR-IN-CHIEF,  
W. J. KINLEY, MANAGING EDITOR  
SUPERVISOR OF SUBSCRIPTION DEPT.

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## EDITORIAL COMMENT.

### Our Normal Schools.

The hundreds of State and independent normal schools in America exert a greater influence on the lives of the people than any other single institution that affects the body politic. In several of these schools from 1,500 to 3,500 different students, soon to become teachers, are trained yearly. Scores of normal schools enroll annually 300 to 500. Each student when she becomes a teacher will instruct at least 75 different pupils each year. Supposing the teaching life of the average normal graduate is five years (the average teacher [not normal] follows teaching but three years, it's said) she will have instructed in that time 375 different pupils. An institution enrolling 1,500 students a year would consequently send out 1,500 teachers, who would instruct over 500,000 pupils in five years. Think of the great opportunities to make or mar the future of millions of people by good or bad methods! Think of the enormous responsibility resting on the shoulders of the normal school specialist! It is in his (or her) power to say the word that will affect the lives of

over 500,000 of America's young people every time he talks to his student-teacher class of 1,500. It is not the good or injury that comes to the 1,500 alone (and that is no small matter), but to the hundreds of thousands to be affected by the teaching of these young prospective teachers now so eagerly drinking all he has to say about methods.

That better methods of teaching writing and drawing have not prevailed with the great mass of teachers in our public schools, and that the teachers are not able to write and draw better, can be traced directly to our normal schools.

Writing (Mr. Marble, late Sup't of Public Schools of Worcester and Omaha, to the contrary notwithstanding) and drawing do have some "educational significance." That point is quite definitely settled.

Besides that, they are bread and butter necessities. If these facts are admitted (and who dares deny them?), then these two branches are entitled to recognition in the curriculum of our great common schools,—and serious recognition, too—not merely a passing nod. Both branches are easy to teach if the right method be used by an enthusiastic teacher. A teacher in a normal school who can write a good hand and who is live, and wide-awake; who knows the latest methods and opinions; who is posted on the history of writing, its authors and teachers can send out every one of the student-teachers good writers, with correct methods of teaching. But a few years of this kind of normal school teaching would be required to revolutionize the teaching of writing and drawing in America. This work is being thoroughly done in many normal schools now, but there are many institutions where these branches are given no, or next to no, attention.

It requires no more time (less, in fact) to teach writing properly than it does to go through the form of practicing called writing in many schools. The specialist in language work in a normal school no longer permits the training class in the model school to teach their little charges to read by the A B C method. Yet the 50-year old method (?) of teaching writing is allowed. Great care is exercised in selecting specialists that are up with the times and methods in language, number work, etc. When it comes to writing and drawing, the persons who do the selecting find that their appropriation, time, knowledge or patience has run out, and very often a specialist in another department has the writing or drawing (or both) crowded on to him, with the remark that "You don't need to know much about these branches. Just fill in a couple of twenty-minute lessons each week, the best you can." The result is that the teacher sent from such institutions is not able to write a free, rapid hand, and is utterly unable to give any substantial assistance to her pupils in these branches—and these pupils are sent out in the world lacking, perhaps, the one essential thing that, had they possessed it, might have made their lives successful and happy.

The secretary of one of the largest manufacturing concerns (which employs hundreds of hands) in one of New Jersey's largest cities, recently told us that they had employed several young men graduates of a neighboring high school, who were kept in minor clerical positions without much hope of advancement solely because of their bad writing. Several other young men with a poorer general education had forged ahead and occupied responsible positions, and all because of their good writing.

The public schools are at fault, but they must not alone be blamed for neglecting writing and drawing; we must reach the fountain head of the public school system—the normal school.

The special teachers of writing and drawing in our normal schools should have thorough preparation for the work, a love for and enthusiasm in teaching it, and a perfect understanding of the tremendous responsibility resting on a teacher of teachers.

*Superintendents of Writing and Drawing in the United States.*

Great credit is due our American business college for the pioneer work it has done, and is doing, for the

cause of good writing. Practically all our special teachers and Supervisors have received their instruction, directly or indirectly, from this source.

Business colleges reach but 150,000 young people each year, and this leaven works too slowly when we consider that there are 10,000,000 or more young people receiving some sort of instruction in writing. There are a dozen Supervisors of Writing in the United States who mold the writing of an equal number (125,000) of young people. It is, then, to the Supervisor and special teacher that we must look for the betterment of the writing of the great mass of people in this country. The business colleges and special penmanship schools can be made the recruiting schools for the normal school teachers and Supervisors, and then on the Supervisors and grade teachers will fall the burden of shaping the writing of young America.

THE JOURNAL has, for several years, been collecting a list of the Supervisors and special teachers of Writing and Drawing in the United States, and presents herewith a list, arranged alphabetically, by States. If any of our friends feel that their particular States have not received a proper showing, we would be pleased to have a list of their States.

The list presented here is correct to the best of our knowledge, and to the knowledge of well posted Supervisors in the several States, to whom it has been presented for revision.

	Writing.	Drawing.
Alabama.....	1	2
California.....	5	2
Colorado.....	3	2
Connecticut.....	6	2
Georgia.....	4	2
Illinois.....	6	5
Indiana.....	12	8
Iowa.....	31	31
Kansas.....	3	3
Kentucky.....	2	1
Louisiana.....	1	1
Maine.....	7	4

## THE JOURNAL'S AVTOGRAPH REGISTER

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Writing. Drawing.

Massachusetts	13	8
Michigan	39	41
Minnesota	5	4
Missouri	10	6
Montana	2	1
Nebraska	2	2
New Jersey	2	2
New York	11	3
Ohio	37	18
Oregon	1	1
Pennsylvania	8	1
Rhode Island	2	1
South Dakota	2	1
Tennessee	3	3
Texas	3	3
Vermont	2	1
Washington	2	1
Wisconsin	1	1

Alaska, Arizona, Arkansas, Delaware, District of Columbia, Florida, Idaho, Indian Territory, Mississippi, Nevada, New Hampshire, New Mexico, North Dakota, North Carolina, Oklahoma, South Carolina, Utah, Virginia, West Virginia, Wyoming—none.



No attempt has been made in the above list to distinguish between Special teachers and Supervisors or teachers who also give part of the time to Book-keeping or some other branch. Any teacher who gives the greater part of the time to teaching or supervising writing or drawing has been deemed eligible for the list.

In about one-third of the places the same Supervisor has charge of both drawing and writing, hence but two-thirds the number above are employed as teachers.

#### The Leader of Our Guild.

COMMERCIAL TEACHERS everywhere will be interested to know of a suggestion now taking form to present to Mr. S. S. Packard a souvenir testimonial in recognition of his eminent services in behalf of business education during a busy career of more than forty years. Mr. Packard's 70th birthday falls on the 28th of next April. It is proposed that the town sands who have gone out to business from his instruction shall join hands in a fitting celebration of this event with the thousands who are earning their living in a profession that owes so much to the genius of his generalship.

The JOURNAL takes no man of his own, nor detracts from the eminent services of many honored leaders among us, in saying that of all the living no other name is so intimately associated with the history and development of business education in America as that of S. S. Packard; no other figure stands out so sharply in its foreground as his virile personality. Beginning his professional career under the tutelage of the late R. M. Bartlett, "the father of business education," he has followed the work uninterruptedly since. He has seen the field expand from a single school with a score or so of students to nearly two thousand schools with an annual attendance of 150,000 students. During all these years of broadening and upbuilding this man and his calling have been so closely interwoven that the one has come to stand for the other, not only among his professional fellows, but in the mind of the wide public. The

central point around which his career has revolved has been the securing of universal recognition of the dignity and usefulness of his profession, now happily accomplished.

The chief feature of the proposed testimonial is a handsome silver loving cup, to be presented at a banquet. Few commercial school proprietors or teachers, we think, will deny themselves the pleasure of associating with so graceful a memento of esteem and appreciation. For the purpose of carrying out the details a committee has been formed consisting of Mr. Chas. M. Miller, 101 East Twenty-third street, New York, chairman; Mr. Geo. W. Brown of the Jacksonville, Ill., Business College, and Mr. J. R. Carnell of the Albany, N. Y., Business College. The selection of Mr. Miller as the executive head of the committee is peculiarly fitting in that he is typical "Packardite," the first graduate from the stenographic department of the Packard College, and the son of Mr. Packard's intimate friend and associate for years, Mr. William Allen Miller, another of the honored names on the rolls of pioneer business educators. As Mr. Carnell aptly phrases it in a recent letter to Mr. Miller, "Nobody is likely to forget the long years of brotherly intimacy that existed between your father and Mr. Packard, and how much to us all is the name you bear."

THE JOURNAL bespeaks for the Packard testimonial a whole-hearted, welcoming response all along the lines of commercial educators.

#### Business College Day at Atlanta Exposition, Dec. 2, 1895.

The communication printed herewith is self explanatory, and will be read with interest by all who have the work of business colleges at heart.

Monday, December 2, 1895, should mark the opening of a new era for business college work in the South, and our Southern friends should rally in large numbers and show their interest in business education. The time is rather short to reach Northern business college workers, but we learn of several who expect to attend. As hundreds of business college men and women will attend the Atlanta Exposition, why not make Monday, Dec. 2, 1895, the

*Chicago, Oct. 18, 1895.*  
*Mess. Ames & Rollinson Co.*  
*202 Broadway, New York.*  
*Gentlemen: Enclosed find 18¢ in stamps*  
*for which please send me a pen, extractor, and oblige*  
*Very truly yours,*  
*Charlton V. Howe,*  
*1003 Home Ins. Bldg.*

ENGRAVERS' SCRIPT BY CHARLTON V. HOWE, CHICAGO, ILL.

rallying day? Send your name to W. W. Fry Atlanta Business College, if you decide to attend.

Mr. Fry writes as follows:

ATLANTA, GA., October 22, 1895.

THE PENMAN'S ART JOURNAL, New York City.  
*Gentlemen*.—On October 15 we requested the Cotton States and International Exposition Company to set apart a day to be officially known as "Business College Day," and thus recognize the importance of commercial education. After writing us for additional information in regard to the matter, they sent us the following letter, which will be read with much interest by every commercial teacher in America:

ATLANTA, GA., Oct. 19, '95.

Atlanta Business College, Atlanta Ga.  
*Gentlemen*.—I have entered on the diary Monday, December 2d as Business College Day, and have reserved the auditorium for exercises attendant thereon between the hours of 10 a.m. and 1 p.m.

Trusting that this may be satisfactory, I remain,

Very truly yours,  
 (Signed) ALEX. W. SMITH,  
 General Manager.

This is an important letter. It is an official endorsement of business colleges by the greatest exposition ever held, except one, and will go on record as one of the most important documents in the possession of business colleges.

We earnestly request that business college men honor Business College Day by their presence at the great fair. Already we have letters from a number of leading teachers stating that they will be present. An interesting programme will be prepared for the auditorium exercises, and nothing will be left undone to make the day worthy of its name and of the great exposition which has so generously honored our profession.

Good accommodations may be obtained at \$1.50 per day. All who can come will please write us at once in order that we may perfect arrangements. Let every one come, that we may have a great Southern convention. Every reader of THE PENMAN'S ART JOURNAL is invited. All for Atlanta, December 2d.

Fraternally,  
 THE ATLANTA BUSINESS COLLEGE CO.  
 W. W. FRY, PRES.

#### Articles for the Journal Wanted.

SHORT, to-the-point, boiled down articles in THE JOURNAL's line of work (penmanship, drawing, commercial and shorthand, typewriting) are always acceptable. School humor, news items, etc., can also be used. All articles will be carefully read, and promptly accepted or returned. Our friends must not expect to see their products in print within a week after sending them to us. We usually have several months' material ahead. No doubt you have something of which you would like to unburden yourself. Think it over, write it out, boil it down—then send it in.

#### Exhibit at the Chicago Meeting of the Western Penmen's Association.

Manufacturers and publishers of books and supplies for commercial, shorthand, typewriting and penmanship schools will find that an exhibit at the Chicago meeting of the Western Penmen's Association, to be held December 26 to 30 inclusive, will be a paying investment for the money, time and trouble it costs. An interesting exhibit was made at Lincoln '94 and found to be a good advertisement for the exhibitors and of great interest to the members of the Association and visitors. If the members of the Association will call the attention of manufacturers and publishers to this fact, it will aid in having a large exhibit at the Chicago meeting.

The members of the Association should come equipped with cards, scrapbooks of their own and students' work and anything that will add to the interest of the Association. Let each appoint himself a committee of one to make the Chicago meeting a big success.

*Handwritten sample of rapid writing in cursive script, showing letters A, B, C, D, E, F, G, H, I, J, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z.*



# SCHOOL AND PERSONAL.

—Goon reports continue to reach THE JOURNAL from nine-tenths of the business college and private schools throughout the country. A few report the continuance of hard times and decreased attendance, but at least nine-tenths of the schools report a much larger attendance than last year, and many report the largest attendance in their history. Messrs. Williams, Rogers & Osborn report that the Rochester, New York, B. C. U. is enjoying the largest patronage in its history. The same report comes from Packard's B. C., New York, and scores of other large institutions.

—Among the new schools on our list are the following: Plain View, Neb., Nor. Coll.; Nettleton's C. C., Pine Bluff, Ark., T. S. Nettleton, Principal; Capital City B. C., El Est, 241 South street, Salt Lake City, Utah, G. W. Dix, Proprietor; Seneca Falls, N. Y., B. C., Lyons, N. Y., B. C.; Office Employees' Training School, 115 Adams street, Chicago, conducted by Henry Goldman, J. R. Price and J. Kimball; the Sweet & Eckel Com'l Coll., 1026 South street, Erie, Pa., J. H. DeWitt, Principal; Danan Institute, T. E. Crenshaw, A. M., Principal; Farrian B. C., Blue Rapids, Kan., J. W. Farr, President; Com'l Department Pocket, Moore County, N. C., School, W. P. & J. B. Cameron, Proprietors; Nebraska B. C., J. C. Moen, Principal; Willard Halsey B. C., Anita, Ind., T. W. L. Chapman, President, G. F. Clark, Principal, P. L. Spindler, Secretary; Nevada B. C., Nevada Watson, Wash., August Wilson, Principal; Keynote Academy, Factoryville, Pa., F. M. Loomis, A. M., Principal; Appleton's B. C., Grand Rapids, Mich., C. H. Appleton, Principal; A new school, of which we have not the name, has been opened by W. E. Hartsock and Miss Kate Hartsock at 1110 Olive street, St. Louis, Mo. Mr. Hartsock was formerly connected with Hayward's B. C. The Curtis School, 177 West Severd-third street, N. Y., has added a Com'l Department; Bliss B. C., Lowell, Mass., C. A. Bliss Manager, E. L. Glick Penman; Trenton, Ga., C. E. Jones is still Principal; J. H. Everett and H. A. Wall, formerly Principals of Perry, Iowa, B. C., are now both located at Omaha, Neb., Mr. Everett being connected with the Texas Colonization Co., and Mr. Wall as general agent of the Duplex Typewriter Co., 1212 Parnam St.; Wm. Farr is the new Principal of the Perry B. C.

—The Utica Morning Herald of a late date contains a two-column write-up of Fairfield, N. Y., Mil. Acad. Special praise is given to Capt. A. B. Furner who has charge of the Com'l Dept.

—Among the recent visitors to THE JOURNAL office were the following: H. M. Royce, Baltimore, Md.; M. L. Miner, Hettley School of Commerce, Brooklyn, N. Y.; Rev. A. A. Phelps, Plainfield, N. J.; B. C. G. Raynor and W. E. Phinegan, Brooklyn, N. Y.; Polytechnic Inst.; R. A. Kelle, N. Y. B. C.; H. C. Clark, Clark's B. C., Philadelphia, Pa.; W. G. Mooly, Ottumwa, Iowa; Mr. and Mrs. E. Thompson, South Framingham, Mass.; D. J. Morris, Saratoga Springs, N. Y.; W. C. Ramsdell and M. Penrose B. C., Jersey City, N. J.; C. C. Sandy, Newark, N. J.; High School; J. Howard Keeler, Brooklyn, N. Y.; High School; Chas. M. Miller, Packard's B. C., N. Y.

—In a recent number of the Kansas Grig, illustrated, Wichita, Kan., we find the portrait of and design by E. W. Van Kirk, the penman, who is now doing designing in Wichita. In another part of the same paper we find a half-tone portrait given of the officers of the Military Department, Baker City, N. J., Baldwin, Kan., and elsewhere very much disguised in a handsome military suit we recognize our good friend W. N. Simpson, principal of the com'l dept. of that institution.

—In the Daily Standard, of Ionia, Mich., of a late date, we find a very interesting account of the new into its new school by the Foucher B. C., I. M. Foucher, prin. The Standard praises the equipment and Mr. Foucher's excellent work.

—Daintily written cards from the pen of G. W. Dix announce the birth of a daughter to Mr. and Mrs. G. W. Dix, Capital City B. C., Salt Lake City, Utah.

A. Alston, Prin. Alston's Commercial School, 9 Grimshave street, Burnley, England, in a recent letter writes: "I like your PENMAN'S ART JOURNAL letter each time I receive it. I congratulate you on its 'get up.' Mr. Alston educates clerks for the railroad, for the Post Office, banks, and offices connected with the government of the town. He writes that within the last two months he has obtained upward of twenty positions for his students."

—E. F. Wentz, a fine writer, has opened a night school of Penmanship and Letter Writing in Oakland, Iowa.

—A Coles County, Ill., farm was the birthplace of the subject of this sketch—C. E. Bigelow. (If there is any penman in America who would turn on a farm, THE JOURNAL would be pleased to hear from him. He must be a curious exception.) In the Fall of 1888, when at the

age of 14, he entered Westfield, Ill., Coll., and graduated from the classical course in 1888. Three years later he received the degree A. M. from the same institution. In 1888 he entered Eastman College, Poughkeepsie, N. Y., and in due time completed the course. About this time he first saw a copy of THE JOURNAL, and it inspired him with the desire to become a penman. In a letter lately received from him he says: "I have been a subscriber from 1888 and always feel that I have done a student a favor when I get him to subscribe for THE JOURNAL."



C. E. BIGELOW.

principals of the business department of Westfield Coll. was tendered to Mr. Bigelow, unsolicited. This place he filled acceptably for two years, when he resigned to accept a position as prin. of the business dept. of Oskaloosa, Iowa, Bus. Coll. After being absent one year, pressure was brought to bear to induce him to return to his Alma mater as prin. of the bus. dept. and teacher in the literary course. This place he still holds to the satisfaction of all concerned. Mr. Bigelow's specialties are bookkeeping and mathematics.

—The Elizabeth Sunday Times contains the speech of THE JOURNAL's editor at the dedication ceremony of the new school building in Elizabeth, N. J., recently.

—With the compliments of R. G. Laird we received an invitation, with stage tickets, to the 36th anniversary of Eastman Coll., Poughkeepsie, N. Y., which occurred on the evening of October 21. Gen. John B. Gordon delivered the principal address. Gen. D. Smith also spoke, and James S. Burdett, the well-known humorist, entertained the audience. The local papers devoted several columns to the celebration. These Eastman anniversaries are great events in Poughkeepsie.

—Thomas May Pierce, Prin. Pierce School, Philadelphia, has been confined to his house with illness for some time past.

—At the recent Kansas State Fair the Wichita C. C. secured first prize on his own writing. Mr. H. Robbins teachers securing prizes were J. W. Van Kirk, J. C. Temple, C. A. Sowers, and J. J. Cummins. A very large enrollment this season and bright prospects for the year is Prin. Robbins' report.

—W. Guy Roseberry, formerly of Brown's B. C., Ottawa, Ill., has charge of the bus. prac. dept. and pen. in Brown B. C. in Galesburg, Ill., succeeding J. R. Anderson, who has retired from business college work.

—J. E. Hyde is prin. of the com'l dept. and Secy. of the State Agricultural Coll., Logan, Utah. In a late letter he writes, "Five years ago I became a subscriber for your paper and received a premium Dakens' Epitome of Penmanship, which has ever since been a source of valuable information and of much assistance to me."

—H. J. Williamson, who at one time conducted a penmanship journal and penmanship school in Richmond, Va., is now located in Westville, Holmes Co., Fla.

—E. A. Potter, prin. of bus. dept., Elgin, Ill., Academy, is a splendid writer and a fine teacher. The school is doing some good advertising, and we have recently seen some splendid writing from them.

—The following students of Campbell University, Holton, Kan., have recently secured good places: F. X. Donaldson, teacher of shorthand and penmanship, Webster City, Iowa, B. C.; L. C. Rasmussen, special teacher of writing, Hoyt, Kan., and illustrator of the Topeka Illustrated Weekly; J. L. Best, Principal of Com'l Dept., Wm. Jewell Coll., Liberty, Mo.; C. H. Swinn, Principal, Noble, Mo., Acad.

—J. E. Dupue, at one time part owner of Aydelotte's B. C., Oakland, Cal., is now located temporarily in Reading, Mass.

—J. Henderson, 18 Park lane, Leeds, England, in sending subscriptions to THE JOURNAL writes a very interesting letter.

—In that big school, Central Normal Coll., Danville, Ind., of which J. A. Joseph is president, the following are the special teachers: Penmanship, G. E. Johnson; drawing, Miss Caroline E. Dorsey; bookkeeping, G. E. Pattison and Alonzo Norman.

—In a letter just received from W. T. Parks, late prin. of the pen. dept. of the N. I. N. S., Dixon, Ill., he conveys the intelligence that he has settled temporarily in Denver, and that his physician says he will pull through all right. Mr. Parks was feeling better when he wrote.

—We desire to acknowledge the receipt from the publishers, Messrs. Bemrose & Sons, Limited, 23 Old Bailey, London, England, of samples of Jubilee drawing copy books, Bemrose's round style copy books, writing books, etc.

—J. J. Hagen, late of Sioux Falls, S. Dak., B. C., is the new penman in Archibald's B. C., Minneapolis, Minn. Mr. Hagen is an elegant writer, cultured gentleman and successful teacher.

Albany, N.Y., Nov. 14, 1894.  
Messrs. Jones & Brown,  
200 Broadway,  
New York.  
Dear Sirs:—Your letter of the 8th inst. enclosing order for Tops was duly received. Please accept our thanks for it. By today's freight (R. & P. R. R.) we send you the goods as per invoice and bill of lading enclosed.  
— Hoping the goods will please you and trusting to receive your future orders—we are,  
Yours respectfully,  
Smith & White Commission Co.  
Per Bartow.





# THE BUSINESS MANAGER'S CORNER.

THE JOURNAL's friends have been active and liberal in club work during the past month. We have received many calls for sample copies of our club rates. There are thousands of our readers who could, by a few words, secure good lists of subscribers for THE JOURNAL. To those who desire to aid in extending the circulation of THE JOURNAL—which, of course, means helping the departments of work which THE JOURNAL makes a hobby (penmanship, drawing, commercial and typewriting)—may have as many sample copies as they can judiciously use and also may obtain our special club rates upon application. Right now is the time to say a good word for THE JOURNAL. Send in your club.

The Sadler-Howe system of Bookkeepers' Office Practice and Business Practice has been adopted by 100 schools located in thirty-two different States, as well as several Canadian provinces, and all this since August last, 1895. This tells its own story. This system combines theory and practice, and is so logically arranged as to be mind-developing as well as business-training. It is published by W. H. Sadler, Baltimore, Md.

Bookkeepers, bank clerks and business men who have much figure handling are more exhausted by it than by any other kind of work. Mrs. A. complained to Mrs. B. that Mr. A. on account of his sedentary occupation he was a bank bookkeeper, was not in good health. Mrs. B. remarked: "I have heard you speak so many times of Mr. A. being constantly running up and down stairs. I should think this would give him plenty of exercise." Of course it makes a difference the kind of columns one runs up. Those who have added a few miles of figures know how brain-exhausting this work is. H. Fowler & Co., Clintonville, Conn. have placed on the market "The Perfection Adding Machine," a simple little machine, convenient to handle, very accurate and a great mind and brain saver. Business men and students having much to do with figures should have one. For a two-cent stamp they will send you circulars.

The Educational Publishing Company, 43 Fifth avenue, New York, have placed on the market Angsburg's Drawing System, which is meeting with great favor. It is the work of an experienced teacher, has been tried in the schoolroom, and since its first publication has been tried and revised. As a result of these trials it has been brought right down to date. They will be glad to send descriptive circulars to those interested.

Typewriter ribbons at 50c. each are generally supposed to be a very poor article, but those advertised in another part of THE JOURNAL by Chas. T. Beavis, Box Sixteen, 650 Third avenue, New York, are made of a splendid quality of linen, well inked, and are of full length ribbons. They are warranted absolutely non-filling and to give perfect satisfaction. The writing pads for pen and pencil, advertised by Mr. Beavis are marvels of cheapness. He also handles letter copying books and other supplies of like nature. Schools and business houses and other large consumers of these goods would find it to their advantage to communicate with Mr. Beavis. He makes special rates for quantities.

O. M. Powers, 7 Monroe street, Chicago, Ill., has been in the schoolroom for many years as teacher, and is an expert accountant of wide experience. With the assistance of several commercial teachers and bookkeeping experts he has prepared a series of commercial text books that are widely known and much used. He will be glad to send you particulars if you are interested.

Supervisors and writing teachers in general oftentimes find an artificial help, in the way of a pen guide, to be of decided advantage to the pupil. C. H. Allard, Quincy, Ill., has a very practical article, the Penman's Ring, that has met with large sale. Supervisors and writing teachers will be interested in examining Mr. Allard's invention. Send 25 cents for a sample.

Col. Geo. Soule, St. Charles street, New Orleans, La., is one of America's best informed bookkeeping experts. He has investigated every phase of expert accounting and is the life of the New Orleans Accountants' Association. We notice that at nearly every meeting he is on the programme, or is specially requested to elucidate some particularly knotty point. Those who have heard him discuss accounting and mathematics at the Business Educators'

Association know how deep is his knowledge along these lines. His two books, "Philosophic Practical Mathematics" and "New Science and Practice of Accounts," are veritable encyclopedias of knowledge in these special fields. They should be in the library of every commercial school, commercial teacher, and bookkeeper, and should be owned by all who expect to teach those branches, or who expect to become bookkeepers or business men.

Williams & Rogers, text-book publishers, Rochester, N. Y., and Chicago, Ill., are great patrons of the fine printer. They get out dozens of handsome brochures and pamphlets each year, and the same good taste characterizes all their printing, whether advertising or books. Their latest pamphlet contains testimonials from teachers who have used their publications. It is a well printed little document and convincing withal. The phrase "Books that Teach" is the product of the fertile brain of J. E. King, their energetic, hustling advertising manager. By the way, he writes some of the clearest, most convincing advertisements I have ever read.

The American Counting Room, Louisville, Ky., are publishing "Trial Balances and Short Cuts in Figures and Bookkeeping," a number of bookkeeping helps—things that will be of help to business men, expert bookkeepers, students of bookkeeping, and the office worker as well. L. Coninger, the head of the concern, is an expert bookkeeper and business man, and well qualified to plan books to help those desiring assistance in the rough road of business. For particulars see advertisement in another column of THE JOURNAL.

Twice a day for several months I have been whirled by the jewelry factory of Wm. C. Finck, Elizabeth, N. J., and have seen the building, stating that the manufactured pins, medals, badges, etc. I was astonished to find the trade there is in this line and surprised to know what a large share of it Mr. Finck has. He makes badges, pins, medals, etc., for schools, lodges, societies, etc. The Anti-Cigarette League, which has a membership of 250,000 boys, uses a pin manufactured by Mr. Finck. Schools desiring school pins, medals, or anything in this line would do well to write to him.

"Typewriting by Touch" is the name of a work put on the market by E. E. Childs, Springfield, Mass., Bus. Coll. There is no more successful school of typewriting in the country than that over which Mr. Childs presides. A great deal of attention is given to typewriting, and we personally witnessed, when on a visit to Mr. Childs' school, thirty-five students operating as many machines and writing, "eight unseen." His book is the result of the experience of himself and his shorthand and typewriting teachers in his own school, and that of expert typists all over the country. Certainly he has produced good results in his own school, and if instructions in the book are followed good results will be obtained by the user.

The Lawyer and Credit Man, published by the Winsborough-Irvine Company, Times Building, New York, is a paper that should be subscribed for by every business college teacher. It will be found to be specially beneficial for commercial law students and all who are interested in the subject of credit.

The Consolidated Typewriter Exchange, 245 Broadway, New York, make a specialty of handling new and second hand machines of all makes, typewriter supplies, etc. F. J. Ryan Brown, manager, is also publisher of the Scott-Browne System of Shorthand. A handsome colored price-list is sent free.

Located as they are in the heart of the jewelry district of America, Attleboro, Mass., Messrs. McRae & Keeler have specially fine facilities for carrying on their business as manufacturers of badges, pins, etc. Schools and organizations desiring anything in this line would do well to write to this firm for prices.

No improvement in pens in twenty-five years has ever been so practical and popular as that made by J. W. Stokes, Milan, O., the inventor of the Automatic Shading Pens. The pen is easy to manipulate, and with very few hours' practice any one can master it. A great many distinctive and brilliant shades can be made from the brilliant colored inks sold by Mr. Stokes, and the pens are particularly adapted for plain and ornamental lettering of all kinds, and can be made use of by students, bookkeepers, artists, clerks and penmen in general. The pens are made in sizes varying from 1/16 to 1/8 of an inch in width. There are three kinds of pens: plain, for making

backgrounds, tints, etc.; marking, for making solid plain marks; shading, for making two colors at a single stroke. Lots of various colors, adhesive ink for plush work, gold-sizing, metallics, bronzes, diamond dust, pearl dust, mica crystals, lettering outfit, copy-books, alphabets, practice paper, etc., all are sold by the manufacturers. The firm name is the Automatic Shading Pen Company, Milan, O. Price-list, circulars, etc., are sent on application.

Some time since THE JOURNAL reviewed "The Educational and Business Typewriting," published by D. Kimball, 113 Adams street, Chicago, Ill. In a conversation I had with THE JOURNAL reviewer he says he will not take back his assertion that it is a first-class typewriting book, whether used as a text-book or in business office. Mr. Kimball also publishes "Business and Educational Shorthand." Whether for home student, college or office, these works will be found decidedly practical and businesslike. Write Mr. Kimball for particulars.

The copy-books published by Silver, Burdett & Co., Boston, Mass., are the product of the pens and brains of those two well-known penmen and educators, D. H. Farley and W. B. Gunnison. In another part of THE JOURNAL a sketch will be found of Mr. Farley and his work. The public schools of Chicago are using the vertical copy-books published by this firm. "The Normal Course in Drawing" is a series of scientific, practical and artistic drawing books. This firm publishes hundreds of text-books of recognized merit.

J. A. Willamette, Vanderbilt Building, Nashville, Tenn., conducts a very successful teachers' agency, and places many teachers in Southern schools.

The Creamer Penmanship Company, Washington C. H., O., have revised Creamer's Scientific System of Penmanship and have made of it a very attractive system. The copies are well engraved, copious movement exercises are given throughout the work, and form and movement are taught at the same time. They also publish practice pads, ruled specially for copy-book practice, that will be found especially useful to teachers, superintendents and others contemplating change of systems can get descriptive circulars, etc., upon application.

The University Publishing Company, 43 East Tenth street, New York, are publishers of "The American Accountant," which has been adopted for the schools of New York and Newark. It is a lucid teacher of the science of accounts, and is the outcome of years of experimenting by a leading teacher.

T. Nelson & Sons, 33 East Seventeenth street, New York, publish several systems of copy-books, vertical, round hand, angular, etc. A number of fashionable private schools have adopted their books, and many who like the round, accurate English hand are introducing these systems. Millions of these books have been sold by Messrs. Nelson & Sons will be pleased to send circulars upon application.

For several years Perfection Pens, sold by D. L. Musselman, Gen. City Bus. Coll., Quincy, Ill., have been a standard with users of fine pens. They are superb for clean-cut shades and delicate hair lines. The beautiful little specimen shown in this issue was written by Mr. Behrensmeier with a "Perfection" pen. Schools and colleges using them in quantities can get rates by addressing Mr. Musselman.

Ginn & Company, the well-known publishers, Boston, Mass., pages of those beautiful slant copy-books were shown in THE JOURNAL some time ago, have a vertical series of copy-books now on the market that is meeting with a warm reception. This firm is noted for the tasteful displayed in everything they publish.

J. C. Witter & Co., 335 Broadway, New York, are now preparing two editions of their "Art Education," one for special teachers, artists, etc., the other for the grade teacher. This publication has met with a very warm reception at the hands of the public. Full particulars will be found in our advertising columns.

The commercial text-books published by D. L. Musselman, Quincy, Ill., are used in a large number of our best business colleges. Mr. Musselman understands running a successful school, and his thirty years' teaching and business experience has shown him what each piece alone want. Write him for circulars and prices.

I have personally examined the nine beautiful pen and brush designs offered for sale by C. C. Reardon, Box K-A, Dixon, Ill., for 50 cents, and can say that the designs are fine, the execution splendid, and that each piece alone is worth more than 50 cents. These specimens would adorn any school, and will furnish inspiration for any penman. This is a splendid opportunity to add to your collection of fine pen designs.



# The Normal Review System of Writing,

By Profs. D. H. FARLEY and W. B. GUNNISON.

SLANTING COPIES.

VERTICAL COPIES.

Each Method includes Regular Course, Tracing Course, and Business and Social Forms.

Carefully Planned! Thoroughly Developed! Artistically Executed!

Every superintendent, teacher and school officer who would have the best work in penmanship, either with slanting or vertical copies, should use the **NORMAL REVIEW SYSTEM OF WRITING.**

## The Normal Course in Drawing.

Less complicated and cumbersome than any other system, and therefore more practical. Provides a series of scientific, artistic drawing books, carefully graded and adapted to the ages and attainments of the various classes.

### Some Other Important Text-Books of Recognized Merit.

The Normal Music Course, The Cecilian Series of Study and Songs, The Normal Course in Reading, The Normal Course in Number, The Normal Course in Spelling, The Normal Course in English, The Health Series of School Physiologies, The World and its People Series of Geographical Readers, Beacon Lights of Patriotism, etc., etc.

Catalogues and circulars descriptive of these and our other superior publications will be furnished on application. Correspondence invited.

**SILVER, BURDETT & COMPANY, Publishers.**

BOSTON, NEW YORK, CHICAGO, PHILADELPHIA.

NEW—EMINENTLY PRACTICAL.

## The American Accountant.

Adopted for the Schools of New York and Newark.

This is not a book of mere mechanical copying; but a brief teaching of the science of accounts. It is an embodiment of the best ideas and methods of an experienced and successful instructor. It makes interested students and intelligent accountants.

Correspondence Invited. Address

**University Publishing Co.,**

43-47 East 10th St., NEW YORK.



SCHOOLS furnished Teachers.  
TEACHERS furnished Positions.  
J. A. WILLAMETTE, Manager,  
Southern Teachers' Exchange, Nashville, Tenn.

THE

## Creamer System of Penmanship in Great Demand,

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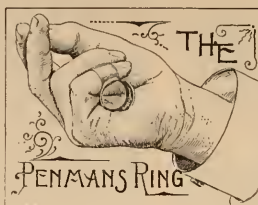
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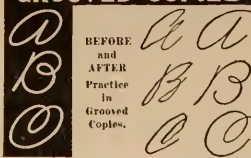
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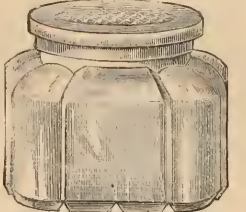
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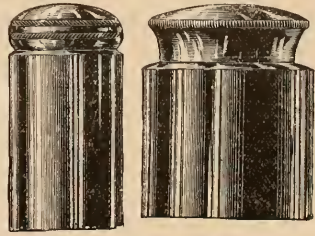
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AMES & ROLLINSON CO., PUBLISHERS.

NEW YORK, DECEMBER, 1895.

VOLUME 19. NUMBER 12.

## A FEEL IN THE CHRIS'MAS AIR

BY JAMES WHITCOMB RILEY

IN THE COSMOPOLITAN

**I**hey're a kind o' feel in the air, to me,  
When the Chris'mas times sets in,  
That's about as much of a mystery  
As ever I've run agin'—  
For instance, now, while I gain in weight  
And general health, I swear  
They're a goodness somers I can't quite state—  
A kind o' feel in the air.

**I**hey're a feel in the Chris'mas air goes right  
To the spot where a man lives at!—  
It gives a feller a' appetite—  
They ain't no doubt about that!—  
And yit they's sompin'—I don't know what  
That follers me, here and there,  
And he wits and worries and squares me out—  
A kind o' feel in the air!

**I**hey're a feel, as I say, in the air that's jest  
As blame-don bad as sweet!—  
In the same rago as I feel the heat  
And kind of rest on my feet,  
They're allus a kind o' sort of a' ache  
That I can't be-leave nowhere—  
But it comes with Chris'mas, and no mistake!—  
A kind o' feel in the air.

**I**s it the racket the children raise?  
Why, no!—God bless 'em!—no!  
Is it the eyes and the cheeks a-blaze—  
Like my own wuz, long ago?—  
Is it the blast of the whistle and heat  
O' the little boy-dan and blare,  
O' the horn?—No! no!—It is jest the sweet  
The sad-sweet feel in the air.



DRAWING BY J. F. BRILEY, OF THE JOURNAL OFFICE.

DECEMBER

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HUMIEL  
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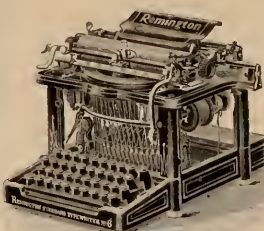
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D. T. AWAS, Editor-in-Chief.  
W. J. KINSLEY, Managing Editor.

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### LESSONS IN RAPID BUSINESS WRITING.

BY L. M. THORNBURGH, CEDAR RAPIDS, IOWA.  
No. 12.

#### A Résumé.

105.—In bringing this series of lessons to a close, we deem it unnecessary to add to the many hints and suggestions that have been thrown out from time to time, as we have walked together through the tangled underbrush of the chirographic wood during the year just closed. Yet, fully realizing and appreciating the weight and influence that a

pose is accomplished. You can do it. Say you can, and believe you can. Remember that a great accomplishment is always preceded by a great purpose.

Back your resolution with an iron will, and in time you will go right to the front. The ability to reproduce the copy may be worth hundreds of dollars to you, and the price to pay for this is simply properly directed effort persistently repeated.

*Practice on Weakest Part of Letter.*

108.—Do not practice a single letter unless you have some definite point to carry into effect. Concentrate your forces on the weakest spot in the letter, and stay there until the line is shortened,

under the most trying business pressure, and among other disturbing influences which none but the writer can appreciate. In saying adieu to those young men and women who have so faithfully followed the instruction we would especially urge them to continue to avail themselves of any opportunity for self improvement that may be presented. It seems almost needless to suggest to them the advisability of stimulating their interest in our most useful art, and at the same time keeping in touch with the profession, through the medium of a publication such as THE PENMAN'S ART JOURNAL. No ambitious young person can afford to deprive himself of the advantages to be thus derived, though the paper cost ten times its present price.

#### CRITICISMS.

Lincoln, A. G. W., E. M. McKim, W. R. Allen, Ellen and Mary G.—Ovals from your pupils' school. Insist on compactness. Drill more on plates 3 and 51. Award prizes to Halbert, Elma, Martha, James G., Effie, Ora and Guy.

Gertrude P., Clara, Will and Emma.—Don't plant more than you can cultivate. A few exercises well done are better than a hundred poorly done.

Chas. C. C.—Remarkable. You have your eye on that prize, no doubt. Work for a holder hand. Ed. H. H. took personal instruction instead of lessons by mail.

Dunbar, Almar, Leora, Alla, E. M. H., W. K. W. H. S., Eli.—Send one line of each capital. I will mark poorest letters and return with "remedies." Raise speed on "inn" and "an" to 9 strokes. Your letters, both capital and small, do me good.

"No. 50."—Thanks, a thousand thanks for your lessons through THE JOURNAL and criticisms by mail for a year. My salary was recently raised \$10 a month, on account of improvement, made, and all at an expense of about \$1 and some hard work! Ah—You are a boy after my own heart.

Woburn.—Yes, character can be read from handwriting, and better still by the shape and size of one's hand. Letter still on your photo.

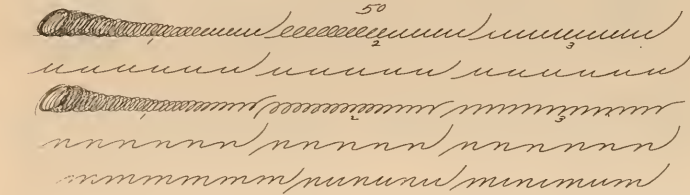
A letter to Miss S. L. Pittsburgh, Pa., was returned unclaimed. Twenty-five cents in stamps received from Jas. L. K., but no address given.

Erma, John B., W. J. P. J. S., W. M. J. C. S. H., W. R. M., W. P. S., Margaret C.—Movement slow. Form not good. Work page after page of Plates 1, 3 and 50. Rub arm. Work hard and long. Yes, you may take lessons by mail. Enroll early. Money refunded if no improvement.

R. C. B. and Della B.—Movement and form on small letters good. Study details. More time on figures and set of capitals. Send on your pupils' work for review.

F. L. F.—You can't be reached through printer's ink. Let me try the telephone on you. See Chas. C. C.

W. E. P.—Loops too long, stiff and slow. Figures poor. Do your best once.



parting word may convey all through life, we desire, as our last thought, to emphasize the one thing more than another which should be emphasized, and that deserves special consideration on the part of teachers and learners, and that fact is the importance of the compact exercises, in Plate 1, together with the little speed exercises for union and spacing, explained and illustrated in the January lesson, and re-arranged in plate No. 50, above.

*Foundation Exercises the Keystone of a Good Handwriting.*

—During seven years' connection with business college teaching it has been the writer's purpose to devise and perfect a course of training that would give the poorest writer an excellent business hand during his six or nine months' commercial or short-hand course. These exercises were originated and have since been used as a means of shortening the time necessary to acquire a good handwriting, and whatever success has been obtained is due in a large measure to judicious practice on these foundation exercises. Nothing is more encouraging to the writer than to note that the plan advocated has been, and is being, adopted by many of our progressive teachers, some of whom at first maintained that they were able to see in it but little more than a waste of time which, in their minds, could be employed to better advantage.

*A Set of Capitals Arranged in Practicing Order.*

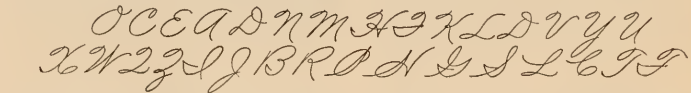
107.—In compliance with requests from a number of correspondents, a set of capitals arranged in systematic order for practice is presented herewith. In addition to the instruction given in previous lessons, let us suggest that you work yourself up to a determination to at least equal the copy, and do not allow yours—if to be contented until your pur-

lengthened or the space made narrower or wider, as the case may require.

#### Conclusion.

It is with a feeling akin to that experienced at the close of a delightful visit with friends who have shown you every consideration kind hearts could suggest that the writer now brings this series of lessons to a close. We have been made to feel that our work has been for and among friends, and warm ones, too.

The treatment received at the hands of THE JOURNAL'S management has been of the most courteous and generous sort, while many of the readers, both students and fellow teachers, have expressed



their appreciation of the efforts put forth to instruct in terms unmistakably kind and sincere. It is with grateful feelings that we acknowledge the numerous favors and kind words.

The keen interest and appreciation displayed by the student-readers in this series of lessons, as manifested chiefly through the marked improvement made by many, has, indeed, been a most potent factor in furnishing us with renewed inspiration from month to month for the preparation of each new lesson. While we are glad to feel that the course has been well received, we are compelled to admit that it has fallen far short of what we had hoped to make it. Many of the lessons were prepared

C. E. D.—"My teacher does not like your position." Ans.—Does he like the results we get from such position?

Teacher.—No, I would not have a class to begin on figures without movement drills. Neither would I teach shorthand without rapid drills on Plates 1 and 50.

Armos, E. M. M., Roy K. and Winnie.—Travel slow or fast; you are on the wrong road. Scarcely any class has no fixed purpose. Speed, unless properly directed, is not progress. Let me tell you something "under seal."

Orlando.—"I know tobacco injures my nerves and I have tried to break the habit but can't use it too long." Ans.—"The dimutive chains of habits are generally too small to be felt till they are too strong to be broken."

Geo. D. and Others.—Have you good health? Enjoy life? Any sand? A strong desire to succeed? Work hard and not grumble? Not too stingy to pay a few dollars for the time it will take to give you illustrated instruction? Give satisfactory answers and I will accept you on the guarantee plan, with no refund tuition in case of failure.

In reply to numerous inquiries concerning lessons by mail, and at suggestion of THE JOURNAL'S Editors, will say that I am now prepared to accommodate a limited number of pupils. More than thirty criticisms are crowded out this month.

#### About Miss Prescott's Specimen.

In some unaccountable manner one of Miss Prescott's specimens was lost and as the note under her specimen in the November JOURNAL referred to both specimens, it was somewhat confusing

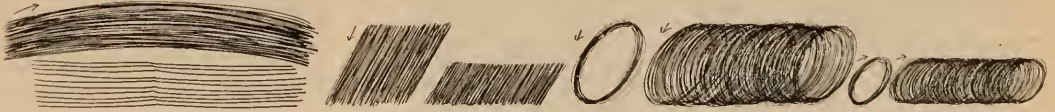
48  
W. B. Thompson, A. S. Hannibal, C. H. W.  
E. M. Bushnell, R. B. Pemberton, O. D. Love  
Minnie Washburn, L. J. Jessie, G. Prescott





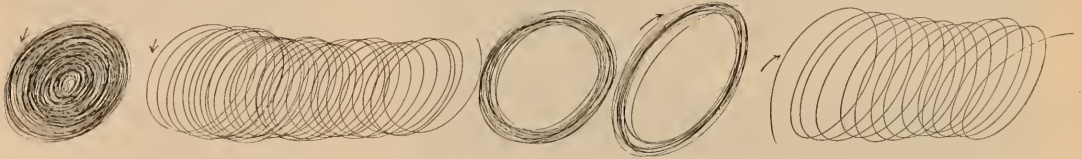
# The Business Writing Teachers' Open Court.

In addition to the regular course of lessons in business writing, THE JOURNAL will present from month to month carefully arranged and graded exercises for all grades of writing ability, from the student just starting who needs practice in movement, up to the advanced student or teacher who has completed some regular series and desires other copies to supplement his work. The instructions accompanying these copies will be brief, because in the regular series of lessons and many articles in THE JOURNAL each month will be found full and complete instructions about position, movement, form, speed, etc. These copies are not hashed up to fill space, but are the work of some of America's leading writers and teachers, prepared under direction of THE JOURNAL'S editors, and are carefully edited in THE JOURNAL office.



PREPARATORY MOVEMENT EXERCISES.—BY L. M. KELCHNER, DIXON, ILL.

THESE EXERCISES AND THOSE JUST BELOW, FROM THE PEN OF MR. BRANIGER, ARE EXCELLENT EVERY-DAY MOVEMENT-DEVELOPERS AND MUSCLE-LOOSENERS. THEY SHOULD BE PRACTICED IN THE ORDER GIVEN, SPENDING A FEW MINUTES ON EACH ONE BEFORE GOING TO NUMBER TWO. AFTER THE MUSCLES ARE SOMEWHAT LOOSENED, CARRY THE HAND CLEAR ACROSS THE PAGE FROM LEFT TO RIGHT, AND BACK, ON FIRST TWO EXERCISES. MAKE THE OTHER EXERCISES ON THIS LINE, ALL SIZES FROM SIZE OF COPY UP TO FOUR TIMES THIS SIZE.



PREPARATORY MOVEMENT EXERCISES.—BY C. A. BRANIGER, STANBERRY, MO.

MOVEMENT EXERCISES SHOULD PRECEDE OTHER PRACTICE EVERY TIME YOU SIT DOWN TO WRITE. OF COURSE BEGINNERS SHOULD PUT MORE TIME ON THEM THAN ADVANCED STUDENTS. READ UP ON POSITION AND MOVEMENT BEFORE TAKING THESE UP. AVOID VIOLENT, JERKY MOTION. MAKE THE OVALS WITH LIGHT, FREE, EASY, ROLLING ACTION OF THE ARM MUSCLES—THE FOREARM RESTING ON TABLE FROM ONE TO TWO INCHES FORWARD OF THE ELBOW.



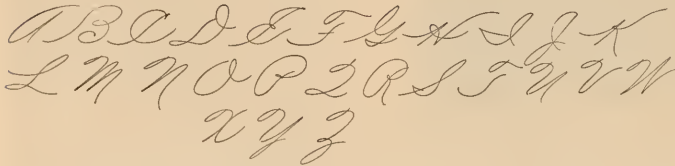
DRILL ON m AND n.—BY C. C. CANAN, YPSILANTI, MICH.

MORE INDISTINCTNESS IN WRITING CAN BE TRACED TO INABILITY TO RAPIDLY AND PLAINLY MAKE M AND N PRINCIPLES THAN TO ANY OTHER ONE THING. THESE EXERCISES WILL BE FOUND EXCELLENT TO REMEDY THIS TROUBLE. ON PAGE 263 MR. THORNBURG HAS GIVEN SOME SPLENDID EXERCISES TO HIT THE SAME TROUBLE.



CAPITAL LETTER EXERCISES.—BY G. MCCLURE, HARRISBURG, PA.

WORK ON THE SINGLE TRACING LETTER FIRST; FOLLOW THIS BY MAKING THE COMBINED LETTER EXERCISE; THEN THE INDIVIDUAL LETTERS. MARK FROM 50 TO 60 K'S OR A'S AND ABOUT 40 D'S A MINUTE. KEEP THE ARM ROLLING AND THE HAND IN MOTION EVEN ON INDIVIDUAL LETTERS. DON'T STOP THE HAND BETWEEN LETTERS.



SET OF CAPITALS.—W. H. BEACOM, WILMINGTON, DEL.

BEGINNERS SHOULD SHIP THIS. ADVANCED STUDENTS SHOULD PRACTICE MAKING A WHOLE SET WITHOUT REPEATING ANY LETTER—THEN MAKE ANOTHER WHOLE SET.

*Friend Kinsley,*

Herewith you will find what I consider the principal initial movement exercises.

Fraternally,

L. M. Kelchner

*Dixon Ill. Nov 16. 1895.*

BODY BUSINESS WRITING.—BY L. M. KELCHNER, DIXON, ILL.

THIS, TOO, IS FOR WRITERS FAIRLY WELL ADVANCED. WRITE THE LETTER AS A WHOLE—DO NOT PRACTICE ON A LETTER OR WORD. WATCH LETTER AND WORD SPACING.



MOVEMENT DEVELOPER.—BY SAM EVANS, SPRINGFIELD, MO.

EXERCISES OF THIS KIND ARE FASCINATING AND BELIEVE THE MONOTONY OF MOVEMENT PRACTICE. THE BICYCLE MOVEMENT EXERCISE IS "RIGHT UP TO DATE."

**A PRIZE COMPETITION.**—To the subscriber sending in the best practice sheet on any one of these seven copies we will give one year's subscription to either PENN'S ART JOURNAL or BUSINESS JOURNAL. To the subscriber sending in the best practice sheets of all of these seven copies we will give one subscription to either journal and a copy of "Ames' Guide" or "Ames' Book of Flourishes." Professionals debarred. All practice sheets to reach us not later than January 20 1896. Put your name and address on each sheet.



# Pennmanship and Drawing For Public and Graded Schools.

## What Educational Paper Do You Read?

The combination subscription rates of THE JOURNAL with other periodicals, published last month, has been modified somewhat. The new scheme is given on page 276. As a special, we continue for the present to offer sub. for THE JOURNAL (News Edition) and the Method Edition of *Art Education* (price 75 cents) for \$1; or, with the Complete Edition of *Art Education* (price \$1.50) for \$1.55.

The combination method, applied to these papers, and to educational papers generally, enables the teacher to get two at very little advance over the price of one. Will you bring these facts to the attention of your fellow teachers and show them the schedule?

## Vertical Writing

BY A. F. NEWLANDS, SUPERVISOR OF WRITING,  
KINGSTON, ONT.

No. 10.  
Lifting the Pen.

105.—A careful and somewhat exhaustive study of the handwriting of persons widely different in

relative to

relative to

relative to

VERTICAL WRITING.—TELEGRAPH OPERATOR.

temperament, age and occupation leads to some rather curious observations. Among these is the tendency or habit of disconnecting the letters within a word. This is most noticeable in the writing of two classes of persons, viz.: young children just learning to write and mature adults working under the strong impulse of thought, as editors and authors. On the other hand, persons whose work is more mechanical, mere clerical work, copying, etc., write a much more continuous hand. The reason

## "The Medal of Byzantine Guard."

VERTICAL WRITING.—BY CONAN DOYLE, THE NOVELIST.

for these distinctions is obvious. In the case of young children it may be inferred they have not yet become sufficiently accustomed to writing movements to make continuous lines, but this does not apply to the other class. Must it not be that it is more natural to lift the pen frequently, but that the copyist makes his penning more artificial?

John Dryden.

John Locke

Ed Darwin

Henry W Longfellow

Moah R. Davis

VERTICAL WRITING.—AUTOGRAPHS OF CELEBRATED MEN.

## To Brooking & Mae "Boo"

VERTICAL WRITING.—BY A TELEGRAPH OPERATOR.

Rapid Writers Lift the Pen.

106.—Many of the most rapid writers lift the pen the most frequently, and the slowest writers are generally the most careful about continuity.

A Case in Point.

107.—In speaking along this line with the editor of a New York educational paper who has given much attention to penmanship, he remarked: "That is all nonsense; I have always been considered a very rapid writer and I frequently join several words without lifting the pen." A few minutes afterwards he wrote me a letter of introduction to a friend which I did not have occasion to use. In the train, on my way home, I happened to pull his letter with some other papers from my pocket, and remembering our conversation I was picked with curiosity to see how far his writing carried out his contention. I found the letters in many of his words disconnected; in some words of three letters he unconsciously lifted his pen once, in the word "familiar" the pen was lifted four times, after the "f," the "m," and each "i." In some cases words were joined, but it was just after and before a lift of the pen. For example, in the words "to introduce," he joins "toin," but lifts his pen and writes "troduce" connected. Some months after this I met him again, and mentioned what I had found, when he said: "Oh! I write anyway at all, just as my pen happens to touch the paper." That is, he wrote with perfect freedom; neither movement, letter forms, joining,

etc., you know that "a good conscience is a continual"

VERTICAL WRITING.—BY UNIVERSITY STUDENT.

nor spacing had made him their slave, as they have many who are trained under the "muscular movement" fiend.

Another Rapid Writing Editor Lifts His Pen.

108.—I have seen several letters by the editor of one of the most prominent U. S. educational journals, who, I have been assured by parties who knew him well, is an unusually rapid writer, and his letters are as disconnected as those of Mr. Edison.

Even a University Student Is a "Lifter."

109.—Some time ago I heard of a gentleman who was considered the most rapid writer of hundreds of students in a university. I secured part of a private letter from a friend of his, of which we give two lines with this.

And Still Another Editor.

110.—One of the most rapid writers I know, the editor of a daily paper, rarely joins more than two letters at a time. The lines shown were traced from a manuscript written by him.

Authors, Too.

111.—The lines of writing by Lewis Carroll were traced from a *fac simile* page of his writing given

"Of the mushroom," said the caterpillar, just as if she had asked it aloud, and in another moment it was out of sight.

VERTICAL WRITING.—BY LEWIS CARROLL.

in the back of one of his books. This, together with the Thomas Bailey Aldrich and Conan Doyle specimens, are worthy of study. It will be noticed that Carroll and Aldrich, except in the signature of the letter, separate all their letters. Doyle does not join more than two. Zola separates nearly all his letters, but occasionally joins two or three. We find few literary men who join more than four. The Dryden, Locke, Darwin and Longfellow illustrations are tracings from *fac-similes* of their autographs. We do not wish to imply that all persons, even if they were trained to it, would write more rapidly with all their letters disconnected. We believe many would make connections in letters and words just as those who have been trained in continuity disconnect them in many places, but the connection or the skip should be natural; it should not be forced. The connection or disconnection will

depend much upon the position of the arm, hand and pen, and the tension or relaxation of the muscles. Same Connections Written in Same Way.

112.—In the case of a very rapid writer we usually find the same combination of letters written in the same way, and yet sometimes connected in one place and disconnected in another. For example, take the words "relative to," which I clipped from the same page of an account book written by a U. S. telegrapher—the nationality implies the probability that he was trained in the Spencerian style in the orthodox way, and, despite the training, shows the natural tendency to make disconnected upright letters. It will be noticed that in the word "to" the letters are disconnected each time, that the word "relative" is the same twice, but the third time there is a change in the "ve"

113.—We often see letters chained together which are practically disconnected; the paper has a tendency to follow the pen when raised and thus the ink flows on the paper and forms a weak connection. No More Reason for Letters Than Words.

114.—There is no more reason as regards ease and speed for connecting all the letters in a word than for connecting every word in the line.

Some and Seize the Little.

Shinner Daily Abrid.

VERTICAL WRITING.—BY THOMAS BAILEY ALDRICH.

Lifting the Pen Does not Stop Your Writing.

115.—Many will, no doubt, confuse the term "lift the pen" with "stop and lift the pen." The pen does not stop any more than a bird running along the ground stops to lift its wings to assist its legs. Metaphorically speaking, the pen simply uses its wings.

116.—It is much easier for those who lift the pen frequently to connect the letters than it is for those who have been trained in continuity to lift the pen. Unless the latter be of an independent nature, intent upon finding out for himself the easiest and best way of doing things, or unless his work is such as to occupy his complete thought and thus allow his hand to work in the natural way, his writing will then gradually become more upright and disconnected. Ridiculously to Compel All Children to Write Vertically.

117.—The contention that children should be trained to write the vertical style continuously is as ridiculous as would be a claim that they should be trained to write disconnectedly the Spencerian forms on a slope of 52 degrees with the orthodox position of hand and movement. As an Irishman

in the love he has done so much to mould

VERTICAL WRITING.—BY EDITOR OF DAILY NEWSPAPER.

said about making a whistle out of a pig's tail: "It could be did, but it would spoil good tail and make a moighty poor whistle."

## FRATERNAL NOTES.

—J. H. Barris, formerly teacher of penmanship in the Charles City, Ia., Coll., is now Supv. of Writing and Drawing in the Norfolk, Neb., Public Schools. Mr. Barris is at work on a System of Drawing also a System of Writing. He is doing much missionary work in attending teachers' institutes. Besides all this he is giving a series of lessons in drawing in the *American Journal of Education*, St. Louis, Mo.

—Suprv. J. D. Bond, St. Paul, Minn., has been invited to read papers on Vertical Writing at the State Educational Association of Wisconsin and Minnesota. Mr. Bond does much missionary work in this direction.

He is in vaille done pour et vaille me vaille votre vaille et divine

Emile Zola

VERTICAL WRITING.—BY EMILE ZOLA.

—J. A. Christman, teacher of Writing and Com'l branches in the New Mexico Coll. of Agri., Mesilla Park, N. M., lately read a paper on writing before the Teachers' Institute of Dona Ana Co., N. Mex.

The Ft. Worth, Tex., *Gazette* devotes a column to an account of the prize winners among the city school pupils, who exhibited work at the Texas State Fair. In the departments of penmanship and drawing the Ft. Worth schools carried off most of the prizes. The *Gazette* is very complimentary in its remarks about this work. Fifteen or twenty gold medals and other prizes were awarded for drawing and writing specimens, and Supr. R. F. Moore has reason to feel proud of the showing made.

—G. W. Ware, Supr. of drawing and writing of the city schools, Dallas, Texas, captured first prize at the recent State Fair for the best exhibit in drawing made by any pupil, and Miss Jeannie Underwood was awarded a gold medal for the work. The *JOURNAL* has shown examples of Miss Underwood's drawing. By the way, Miss Underwood captured no less than eight medals and prizes at the Fair, both in the Fort Worth and Dallas exhibits.

—Emmet T. Zerkle, Thackery, Ohio, is much interested in penmanship and has charge of the writing department of the township in which he resides, besides teaching school. He hopes to become a full-fledged supervisor soon.

—To an interesting letter recently received from R. O. Waldron, Supr. of McKeesport, Pa., inclosing a list of subscriptions, he writes as follows: "This is my fourth year in the city and my work is moving along nicely. Our teachers now see that teaching writing is a science, and to teach it well one must be a student of the subject as well as a close observer of human nature in order that he may get the best effort from his pupils. I have charge of eighty-five rooms in writing and conduct the commercial department in the High School. I also have an interesting class at the Y. M. C. A., where I teach Penmanship and Arithmetic. I had you copy showing manner in which we present work to teachers."

## ILLUSTRATIVE BLACKBOARD-SKETCHING FOR TEACHERS

BY LANGDON S. THOMPSON  
DIRECTOR OF ART EDUCATION, JERSEY CITY, N. J.

### Practical Lessons.—XI.

Plate XII.—Mountains (continued).

In the last lesson we attempted to reach and illustrate the manner of drawing single mountains. But the teacher will often find occasion to show the modeling of a large scope of country, including single, double, and triple ranges of hills or mountains; or to show a broad valley or plain between ranges of mountains, and the river system which drains it. Sometimes such ranges of mountains as referred to above will be somewhat parallel; oftener they will be converging or diverging.

From the illustrations in plate XII it will be seen that geographical drawing for the illustration of the topography of a country need not be, and frequently cannot be, an actual scene from a particular point of view. In short, much of geographical drawing must be *conceptional* rather than *pictorial*. For instance, so simple a diagram as a map, if it represent a large city, township, or county, to say nothing of a state or a country, must be a conception of its real shape or form; it can never represent what any eye has ever seen or can see at one view. The great use, then, of illustrative drawing, in connection with geography, is to help give the children conceptions instead of perceptions.

Fig. 1 is given to show the manner of handling the crayon so as to vary the surface. The marks show that the work is to be done with the side of the crayon, an inch and a half or two inches long. Press on the crayon firmly at the beginning of each stroke, gradually diminishing the pressure as the movement is made toward the right. In this way a rugged appearance can be rapidly presented.

Fig. 2 shows a rocky, irregular and barren looking region of considerable extent. Avoid too much sameness or mannerism of any kind. It is not necessary, nor perhaps even desirable, to copy the examples; try to get the spirit of the method, and then vary the forms of expression.

Fig. 3 represents long parallel and converging or diverging ranges, opening out in the distance into valleys or plains, showing watersheds and river systems.

Fig. 4 shows a broad valley or plain, between ranges of hills or mountains, with its river system.

Fig. 5 is pictorial in style, rather than concep-



BY LANGDON S. THOMPSON, ACCOMPANYING HIS LESSON IN BLACKBOARD DRAWING.

tional. By whitening the top of the conical mountain at the left it may be made to appear snow capped. Fig. 6 is a more elaborate attempt than Fig. 4 to show a broad valley or plain. In such a drawing there is danger of too great formality. The mountains are liable to be too formal, too much alike, as if made to order. There is danger, also, of confusion from the introduction of too many objects. The drawing in the plate is not entirely free from these objections.

The successful illustrator must be content to show only a few things in each drawing, but he must show these clearly and boldly. Too much extraneous matter, even too much beauty, or skill in execution, may detract from the value of an illustrative drawing.

### A SEPARATE ORGANIZATION FOR PUBLIC SCHOOL SPECIALISTS.

#### Is It an Advisable Move?

Some weeks ago I started a movement, the object being to find out who favored an organization of special teachers of writing engaged in public school work. I am now in communication with quite a number of supervisors and all do not hesitate to say that so far they have received no benefit from the meetings of the W. P. A. so far as their work in the public schools is concerned. Some favor making the organization a section of the W. P. A., some making it a part of the Western Drawing Teachers' Association, which meets once a year during the Easter vacation. The majority favor a separate organization. I have the W. P. A. programme for this year and I am sure there is very little, if anything, there that will help me in

my work. I am of the opinion we will organize a good section at the W. P. A. this year and have a very profitable meeting. In writing I have asked for subjects they would like to have discussed and on a separate sheet I send you a partial list, most of which have been assigned.

I shall make exhibit of both "general and special" penmanship work at the W. P. A. I shall also help Bro. Parsons out in the "Speed ring."

Very truly,

J. H. BACHTENKIRCHER,  
Supervisor of Writing,  
Lafayette, Ind.

### Public School Section of the Western Penmen's Association.

The public school specialists seem to feel that they should have a special program and a special section in the Western Penmen's Association. The Executive Committee have assigned a special room and the following special program has been prepared by J. H. Bachtenkircher, Supr., Lafayette, Ind. Mr. Bachtenkircher is in communication with a large number of Supervisors and a rousing meeting and big attendance of the specialists is assured. It will be a two-ring circus. Here is the

#### PROGRAM.

1. Vertical Writing.
2. Form Movement { In what grades? Figures. Small Letters.
3. Standards { Capitals.
4. A Uniform Standard of Excellence. Why have it? What should it be?
5. The fitness of the specialist.
6. Position, Movement and Exercises.
7. The Use and Abuse of the Copy Book in the Public Schools.



8. How early should pupils be able to use or write with muscular or forearm movement in Public Schools?
9. How can a good position in every sense be secured at all times in writing work, outside of writing lesson?
10. The leads of the work in First and Second Year.
11. Manner of examining pupils work done under regular teachers' instruction.

### Normal School Penmen.



C. A. WESSEL.

On a farm near Grand Rapids, Mich., May 14, 1856, the subject of this sketch, C. A. Wessel, principal of the Penmanship and Commercial departments, Ferris Industrial School, Big Rapids, Mich., first saw the light. A few years later his parents moved to Iowa, where Mr. Wessel graduated from a High School at the age of seventeen and immediately began the career as a

"Brisk wielder of the birch and rule,  
The master of the district school."

He taught various schools in Iowa, Nebraska and Kansas, being in charge of the High School at Blue Springs, Nebraska for four years.

His first lesson in muscular movement was received from his father, with a leather strap at a very high rate of speed.

In 1876 he graduated from the Bryant & Stratton Bus. Coll., Davenport, Iowa, then under the management of D. R. Lillibridge, from whom he received his inspiration and love of penmanship. In 1888 he took a course in penmanship under A. N. Palmer and later took work under C. P. Zaner and L. Madaras.

At one time he held a position as head bookkeeper for a large lumber firm in Blue Springs, Neb. He was also Deputy County Clerk of Lincoln County, Kansas. In 1888 he accepted his present position and Mr. Ferris states that: "Mr. Wessel has shown extraordinary ability in his commercial work, and his reputation as a practical and painstaking teacher is well established."

Mr. Wessel belongs to the Odd Fellows, Masons, and Knights of Pythias. He is Past Master of Tyra Lodge, No. 76, A. F. & A. M., and past High Priest of Hiram Chapter No. 28 of Blue Springs, Neb. and Past Grand, Big Rapids Lodge, No. 111, Odd Fellows. He has been presiding officer of the I. O. Foresters for six years, and six times was elected as representative for the Grand Lodge of Foresters of the State of Michigan. Last February he was elected by this body as a representative to the Supreme Body that held its sessions in London, Edinburgh and Glasgow in August, 1895. Mr. Wessel is a strong, vigorous writer, a firm believer in movement and speed and impresses his faith in business writing upon the hundreds of students and student-teachers with whom he is brought in contact each year.

### LESSONS IN WRITING FOR UNGRADED SCHOOLS.

BY F. M. WALLACE, SHEKANDOAHI, IOWA.

No. 10.

[INITIAL MADE IN JOURNAL OFFICE.]  
Preliminary Practice.

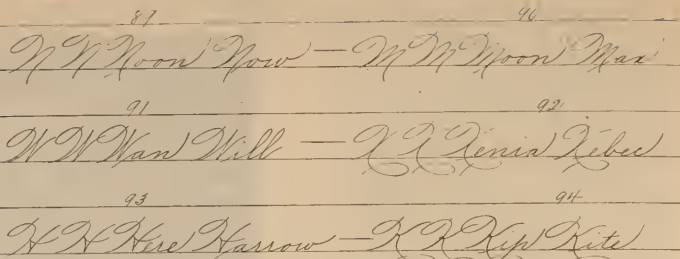


**P**RACTICE the lead tracing oval to secure lateral movement. Drill small and many times with the indirect tracing oval, making the rotations at the rate of about 150 per minute—they should be made faster. Work very much on the running ovals, using the same speed as when tracing them.

Make them three ruled lines in high.

Practice "Sight Unseen."

Practice, frequently, one minute without looking at the paper. When the mind and muscles act in harmony, very nearly as good work can be done as when looking carefully at the paper. Properly



ILLUSTRATING ACCOMPANYING LESSON FOR UNGRADED SCHOOLS, BY F. M. WALLACE.

managed, this is an excellent device to secure attention. Pupils will be surprised with the results of their efforts and the teacher will be surprised also. Begin these ovals at the line, and thus make the up stroke first. Let the pen come on and off the paper while the hand is in motion. Use an easy, rapid, strong, rolling motion.

#### Capitals Again.

No. 89. X. Make the turn at the top with a small rolling motion, bringing the down stroke straight to the line; make a short stop, retrace, and make the turn at the top a little shorter than the first, and a little narrower, raising the pen while the hand is in motion in making the finishing stroke in all capitals.

If the turns are too wide, your speed is too great; slacken the rate of motion.

If they are not wide enough, your pen is moving too slow; increase the speed.

Write many pages of each letter before practicing the next one.

No. 90. To make good M's, stop briefly at the line with the first and second down strokes, long enough at least to make sharp points. Make the turns at the top very short, thus keeping the down strokes close together.

No. 91. Capital W should be commenced with a rolling movement. The other strokes are made up and down, having varying directions. Stop at the line on the two downward strokes, and finish the last stroke one-half the height of the others.

No. 92. The X has the first part different from the N, since the stroke slants more, and stop at the bottom before raising the pen. Bring the second stroke so that it will touch the first one—not cross it—near the center, and finish the small oval at the bottom while the hand is in motion.

No. 93. Make the first stroke of the H the same as X. Notice that the second stroke is longer than the first, and that it has the curve made towards the left. Pause at the base line, then make the finishing strokes.

No. 94. Make the long down stroke in K a straight line on the main slant, commencing with a small rolling motion, and pausing at the ruled line before lifting the pen. Use an up and down movement in both parts of the last stroke, decreasing the speed while making the small loop, which should encircle the first stroke about two-thirds of its height from the base line. Give words and sentence writing due attention.

#### Make Your Own Daily Programme.

To save space the work for each day is omitted, and it is presumed that those who have been interested in the former outlines will understand that but one letter should be practiced at any lesson, and that it often occurs that several successive lessons should be given upon a certain letter before taking up another one.

### A Call for a Public School Writing Teachers' Association.

Fellow Teachers—Are you in favor of a Union Public School Writing Teachers' Convention or association? If so will you please send your name to the PENMAN'S ART JOURNAL for publication. How large a list can we raise by January publication?

J. H. BACHTEKRICHER.

Special Writing Teacher,  
La Fayette (Ind.) Public Schools.

#### A Correction.

The types made us say in the November JOURNAL that D. H. Farley was born in 1864. We dislike to make Mr. Farley any older, but as we stated that he began teaching in 1864, we must add a few years to show that he didn't begin teaching at the tender age of nine. He was born in 1846—not 1864. The figures 46 were simply transposed.

### Well-Known Supervisors.



CHANDLER H. PEIRCE.

Chandler H. Peirce, at present Supervisor of Writing of Public Schools, Evansville, Ind., left the old farm in Clark Co., Ohio, at a very tender age without the consent of his parents. He entered the Union Army during the fall of 1863, and on the memorable New Year's night of 1864 when 100 nudes were frozen to death at Camp Nelson, Ky., Mr. Peirce slept in a wagon.

While in the Army he did clerical work for the Captain and Adjutant. His fine penmanship attracted the attention of Major General Meigs, Quarter Master Gen. of the United States Army. During the fall of 1864 Mr. Peirce wrote passes and did clerical work for General Meigs. January 11, 1865, Mr. Peirce was captured at Beverly, Va. After two months' confinement in Libby Prison he was exchanged. For keeping records of the prison, he received double rations and fair treatment. The brass plate bearing his name, etc., is on the door of a room on the first floor of the Libby Prison Museum now at Chicago.

He attended the National Normal University, at Lebanon, Ohio, after which he taught district schools for several terms. While a student in the Normal and afterward he conducted penmanship classes. He graduated from the pen. dept. of Eastman Col., Poughkeepsie, N. Y., in the fall of 1870. One year later he secured the position of Supervisor of Writing, Keokuk, Iowa, City Schools, which position he held for twenty-three years. For a good part of the same time he conducted the Keokuk Business Coll.

Mr. Peirce is author of a system of writing, and various works on penmanship. His system is based on individual instruction, and individual advancement. His "Philosophical Treatise," which was issued in 1884, has had a large sale. Since 1880 he has been a liberal contributor to penmanship literature, and an active worker in all associations looking to the advancement of penmanship and business education. He has taught a large number of students, and has produced splendid results.

In whatever he engages he always does his best, and is generous to a fault. He is the life of any meeting which he attends, and has always striven to advance and ennoble his chosen calling. As an author, teacher and artist, he stands in the fore-front of the profession.

### Failure of the School and Office Furniture Manufacturing Firm of A. H. Andrews & Co.

A. H. Andrews & Co., Chicago, Ill., one of the largest and oldest manufacturers of school and office furniture, failed December 5th. Resources, \$500,000 to \$600,000; liabilities, \$350,000 to \$400,000.

# SIX BRIGHT WOMEN PEN WORKERS.



A few years ago a specimen of pen work by a woman was looked upon as a great curiosity and something to be marveled at, but the new woman has made her way into the penmanship field, and to-day she has representatives in the work who are equal in skill to her brothers in the profession. Herewith *THE JOURNAL* presents portraits, autographs and brief sketches of six of America's best women pen workers.

## MRS. F. M. WALLACE.

Mrs. F. M. Wallace, *née* Jennie A. Bailey, is a native of Carroll Co., Illinois. She graduated from the Shenandoah, Ia., High School in 1884. She afterward became a student in the Western Normal College, Shenandoah, Iowa, taking music and literary studies, and while there she received her first instructions in penmanship from W. J. Kinsley, now of *THE JOURNAL*. He, at that time, had charge of the penmanship and commercial work in the Western Normal. Mrs. Wallace took up a business course in the same school, but before completing the work was called to accept the position of assistant in the commercial department of the Breck School, Wilder, Minn. She afterward was made principal of this department, and had charge of the penmanship work as well. At this time she taught classes that had an enrollment of 100 and over, and the business practice department contained seven offices which carried on the work by the intercommunication system. Mrs. Wallace is the author of a system of "Exponential Outlines in Geography." The field of work covered by Mrs. Wallace is broad. She is an unusually good elucinatorist and received a thorough training in the Delarte system. Mrs. Wallace is equally at home in business writing and flourishing and shows great originality in designing. She has decided to enter the professional field and will devote her time to card writing and artistic pen work.

December 22, 1891, she was united in marriage to Prof. F. M. Wallace of Sterling, Illinois, now a member of the faculty in the Western Normal College, Shenandoah, Iowa. Here they have a lovely home and enjoy a very extensive acquaintance.

## MISS KATE SEAMAN.

Miss Seaman was born at Big Rapids, Mich., in 1871. She was educated in the public schools of that city and graduated from the High School in 1890. A few months ago she was elected to the position of Supervisor of Writing and Drawing in the Big Rapids public schools. In 1890

she took a course in the Ferris Industrial School of Big Rapids and graduated in 1891. She was elected Supervisor of Writing in the public schools of Belding, Mich., where she taught one year. She returned to the Industrial School to take special work in drawing and penmanship. During the fall and winter of 1892 and 1893 she was employed as bookkeeper in a prominent real estate office in that city. In 1893 she completed the public school course of drawing and penmanship in the Zanerian Art College. During 1894 she taught penmanship and bookkeeping in the Manistee, Mich., Bus. Coll. Miss Seaman is one of America's finest women pen artists. Her pencil and charcoal drawing are equally good. She is an excellent teacher of her specialties, and has made a success of her work wherever she has been.

## MISS ELLA E. CALKINS.

Miss Calkins was born in Illinois and is proud of her Revolutionary ancestry. She early became interested in penmanship and drawing. After receiving a general education she taught in public schools for a few years. She was a student in a Normal course at the Western Normal College, Shenandoah, Iowa, where her first lessons in writing were received from W. J. Kinsley. Later she entered the penmanship department Highland Park Normal College, Des Moines, Iowa, where she received instruction from J. B. Duryea and L. M. Kelchner. While a student at this school, she also took special lessons in drawing. Miss Calkins is now in her country home, Shadow Place, near Lencelle, in beautiful Southern Iowa. At present she is engaged in mail order work. Her writing is so creditable that she has built up quite a trade in this line. She is a member of the M. E. Church and Epworth League. As an amateur painter in oil she has received many compliments from artists.

## MISS ANNA M. HALL.

Morgan Co., Ohio, which has produced so many distinguished penmen and pen artists, is the birthplace of Miss Anna M. Hall, the present Supervisor of Writing and Drawing of Malta, Ohio. She is a graduate of the McCounellsville, Ohio, High School and was for some time a student at the Ohio Wesleyan University, and after that Oberlin College of Business and, finally the Zanerian Art College, Columbus, Ohio, of which last named institution she is a graduate. Miss Hall is a cultivated and accomplished lady, quiet in manner, not only talented in the line of penmanship, but is an excellent scholar, worker in

crayons and oils, as well as a brilliant pianiste. Her writing is plain, clear and strong, equal to that of many of our best penmen.

## MISS LUCIA CHAMBORDON.

Nobletown, Allegheny Co., Pa., was the birthplace of Miss Chambordon and the time was 1870. As she did not begin life on a farm she feels she will never become famous in the line of pen work. Her fears are groundless in this line, however, as her work is already known far and wide. After receiving a public school education she graduated from Ingleside Academy, McDonald, Pa., and attended Curry University, Pittsburgh, Pa. For seven years she has been teaching in a public school two miles from Pittsburgh. In 1893 she attended the Zanerian Art College, Columbus, Ohio, and returned to this institution in 1894 to continue her work in penmanship and drawing. Her success, she states, she owes to Messrs. Zaner and Blaser, and her ambition is to write as well as Mr. Blaser. She is equally at home in the various styles of writing, and her work is in a large number of professional scrap books.

## MISS ANNA STUTT.

Scott Co., Iowa, was the birthplace of Miss Anna Stutt. She spent nearly all her life in this country. Her education was secured in the district schools. She took a course in penmanship under the instruction of C. E. Webber, of the Davenport, Iowa, Bus. Coll., now of San Jose, Cal. Later she took a course in the special penmanship department of the Cedar Rapids, Iowa, Bus. Coll. She has given much attention to pen drawing and general illustrating work, and possesses considerable ability in this line. Her writing is strong, bold, accurate and delicate. She has furnished many illustrations for journals and catalogues, and at present is employed in the office of Frank McLea & Bros., the well-known engravers, 56 Fulton St., New York.

## Four Illustrious Ink Bottles.

Four illustrious ink bottles are to be shown at an exhibition of relics in Paris. They belonged to Hugo, Lamartine, George Sand and the elder Dumas, and to the last is attached a certificate from Dumas, written in 1860, in which he says that it held the ink for his last fifteen works. If it contained the ink for the "Three Musketeers" Stanley Weyman ought to take a look at it and stimulate his imagination a little thereby.





# EDITOR'S CALENDAR.

F. W. TAMBLYN'S HOME INSTRUCTOR IN WRITING AND PEN ART.—Board cover, 64 pages. Published by F. W. Tamblin, 810 Olive Street, St. Louis.

Mr. Tamblin has prepared quite a complete work on penmanship, including everything from preparatory movement exercises up to and including pen designs such as marriage certificates, etc. The work is divided into five parts. Part 1 being devoted to instructions, discussions and suggestions. Part 2 to lessons in business writing, and, by the way, these lessons are very fine, the instructions are clear, precise, and the writing is photographed from Mr. Tamblin's best off-hand work, which is as plain as print and a model business hand. Part 3 is devoted to artistic writing and has many beautiful examples with brief instructions. Part 4 is devoted to flourishing. It opens with a few instructions showing position of hand, designs of birds, swan, etc., and follows with more elaborate designs including large eagle, lion, horse, and stags in combat. Part 5 is devoted to lettering and engraving. The whole is well printed and arranged and is a creditable work. It should be in the library of every teacher and in the hands of every student.

THE AMERICAN ACCOUNTANT.—By W. C. Sandy, Prin. Com'l Dept. Newark, N. J., High School. Published by University Pub. Co., 43-45 East Tenth Street, New York City. Cloth, 272 pages.

While this work has lately been placed on the market, it has been used, revised and revised again by Mr. Sandy in his work in the commercial department of the Newark High School. It was made for several years in manuscript form, and such changes as were necessary to make it a teachable work were made from time to time. It is now put on the market in a very substantial manner and Mr. Sandy and the University Pub. Co. are to be congratulated upon its general appearance and practical utility. It has received commendations not only from public school and business men, but from book reviewers as well. It is a most admirable work for reference or as a text-book.

CORPORATION BOOKKEEPING.—By A. H. Eaton, Attorney-at-law and consulting accountant, Prest. Eaton & Burnett's Business College, Baltimore, Md. Flexible cloth, 62 pages. Published by A. H. Eaton, Baltimore, Md.

It is rare to find so much information in so small a space as is found in this little work on Corporation Bookkeeping. It contains not only bookkeeping but the general laws of corporations, distinction between a corporation and a partnership, formation of joint stock companies, articles and constitution, subscription list, all the various books in use, how a partnership may be changed into a corporation, the difference between bookkeeping for private and partnership and corporation companies, how to open the books, dividends, surplus capital, etc. In fact, the work is teeming with information in regard to corporations, the law covering them and corporation bookkeeping.

PITMAN'S ABRIDGED SHORTHAND DICTIONARY WITH COMPLETE LIST OF GRAMMLOGUES AND CONTRACTIONS.—Pub. by Isaac Pitman & Sons, 33 Union Square, New York. Flexible cover, cloth, 224 pages, 5 x 3 inches. Price 50 cents.

Mention was made several months ago in THE JOURNAL of this work, which was then being issued in part. It is now handsomely bound in flexible cloth and is complete. The present work is an abridgment of "A Photographic and Pronouncing Dictionary of the English Language, by Sir Isaac Pitman." It is designed to furnish, in a compact suitable for pocket use, a guide to the best photographic forms for the more common words in the English language. The designs are given in the corresponding style of phonography. In addition to this it contains an alphabetical arrangements of all the Grammlogues and Contractions used in phonography. It is a work that no writer of the Isaac Pitman system can do without and no doubt will be found in the libraries of all shorthand writers.

## WESTERN PENMEN'S ASSOCIATION.

Annual Convention—December 26, 27, 28 and 30, Saturday, November 9. C. A. Faust, Chicago; G. W. Brown, Jacksonville, Ill., and A. Palmer, Cedar Rapids, Iowa, the Executive Committee of the Western Penmen's Association met in Chicago and consummated arrangements for the next meeting in Chicago and the next meeting in Chicago from prominent members of the business college fraternity by the members of the committee, indicate that there is more general interest in attending and do the work assigned in any previous meeting of the association, and many of the members of our fraternity are taking a deep interest in the work of the convention, promising to be in attendance.

### THE PROGRAMME.

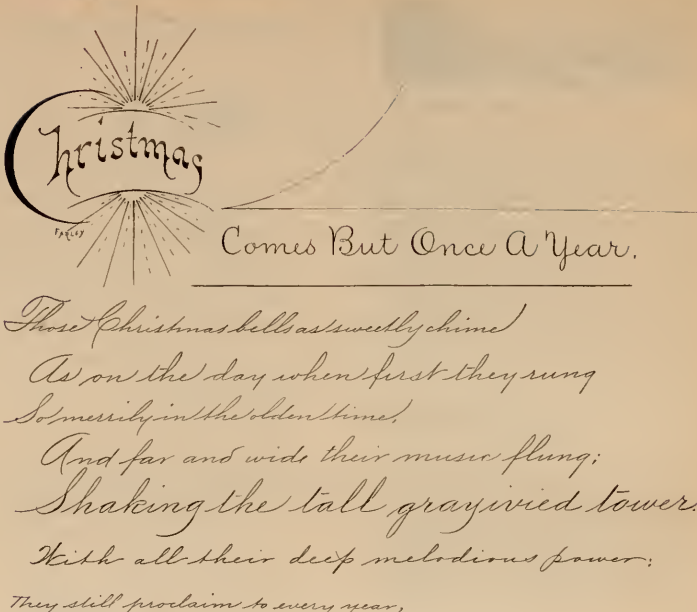
A special effort has been put forth on the part of the Executive Committee to secure from each prospective participant in the programme a positive plan of attendance, and this they have been more than usually successful. With four exceptions, all whose names are given below have promised, and reservation by attend and do the work assigned. While the four referred to are unable at this time to give the positive promise, they are quite sure they will respond when called upon at the convention.

### THURSDAY, DECEMBER 28, 1893.

10.00 a.m.—Organization.  
11.00 a.m.—Address of welcome, A. C. Gendring, Chicago.  
1.00 p.m.—General discussion of movements used in writing. Participants limited to ten minutes.

### Lunch

1.30 p.m.—Rapid Calculations, C. C. Bearick, Dixon, Ill. Discussion.  
2.30 p.m.—Business Capitals and Best Methods of Teaching Them, E. E. Nettleton, Jacksonville, Ill. Discussion.  
4.00 p.m.—Figures, C. N. Crandle, Chicago, Ill. Discussion.



## BUSINESS WRITING SYMPOSIUM.

READING BY D. H. FARLEY, TRENTON, N. J.; 1ST LINE BY E. W. BLOSSER, COLUMBUS, O.; 2ND BY F. C. MILLS, BUSINESS, ILL.; 3RD BY MR. BLOSSER; 4TH BY L. M. KELCHER, DIXON, ILL.; 5TH BY L. H. LIPSKY, BOSTON, MASS.; 6TH BY R. H. LEHMAN, VALPARAISO, IND.; 7TH BY C. P. ZANER, COLUMBUS, O.; 8TH BY C. C. GOWD, COLUMBUS, O.  
PICK OUT THE STYLE YOU LIKE BEST AND COPY IT. TO THE PERSON SENDING IN BEST 20 LINES OF ANY ONE OF THE ABOVE NINE LINES, WE WILL GIVE ONE YEAR'S SUBSCRIPTION TO EITHER PENMAN'S ART JOURNAL OR BUSINESS JOURNAL. COPY TO BE IN BY JAN. 30, 1895.

### EVENING.

President's Address, W. J. Kinsey, New York City. Introductions and social.

### FRIDAY, DEC. 27.

9.00 a.m.—Theory and Practice in Teaching Accounts, S. S. Packard, New York City. Discussion.  
10.00 a.m.—Intercommunication—Business Practice, S. H. Godeard, Discussion.  
11.00 a.m.—Bookkeeping—Office Practice, W. H. Sadler, Baltimore, Md. Discussion.

### Lunch

1.30 p.m.—Business Writing, L. M. Thornburgh, Cedar Rapids, Iowa.  
2.30 p.m.—Engraving and Illuminating, C. L. Ricketts, Chicago.  
3.30 p.m.—Simplified Penmanship, C. P. Zaner, Columbus, Ohio.  
4.30 p.m.—Business Correspondence, W. F. Giesseman, Des Moines, Iowa.

### EVENING.

7.30—Vertical Writing, C. H. Peirce, Evansville, Ind.

### Free for all discussion.

### SATURDAY, DEC. 28

9.00 a.m.—Copy Books: What the Average Business College Penman Knows About Them, H. Champin, Cincinnati, Ohio; A. E. Parsons, Creston, Iowa. Discussion.  
10.30 a.m.—Illustrating, Grant Wright, Peoria, Ill.  
11.15 a.m.—Bookkeeping from the Business Man's Standpoint, A. W. Dudley, Chicago.

### Lunch

1.30 p.m.—Commercial Arithmetic, O. P. Kinsey, Valparaiso, Ind.  
2.15 p.m.—Commercial Law, W. H. Whigham, Chicago.  
3.00 p.m.—P. H. Spencer's Work as a Teacher, R. C. Spencer, Milwaukee, Wis.  
3.45 p.m.—Ornamental Writing, M. K. Bussard, Cedar Rapids, Iowa.  
4.30 p.m.—Public School Drawing, A. C. Webb, Nashville, Tenn.  
5.00 p.m.—Business Writing, J. W. McCaslin, Chicago.  
(No session will be held Saturday night.)

### MONDAY, DEC. 30.

9.00 a.m.—A Method of School Government, W. H. H. Garver, Peoria, Ill.  
9.45 a.m.—My Hobbies, W. N. Ferris, Big Rapids, Mich.  
10.30 a.m.—Advertising as a Study, F. J. Toland, La Crosse, Wis.  
11.45 a.m.—Unfinished discussions.

### Lunch

1.30 p.m.—Learn by Doing, Col. Francis A. Parker, Cook County Normal School, Chicago.  
2.00 p.m.—Business from Start to Finish, Carl C. Marshall, Battle Creek, Mich. Discussion.  
3.00 p.m.—Itinerant Penmanship Teaching of the Past, Thos. H. Hill.  
3.30 p.m.—Itinerant Penmanship Teaching of the Present, F. J. Toland, La Crosse, Wis.  
4.00 p.m.—The Growth of Debit and Credit, J. W. Warr, Moline, Ill.

Unfinished Business, Reports of Committees, Election of Officers, and selection of next place of meeting.

### SPECIAL INFORMATION.

TO BE READ CAREFULLY BY THOSE WHO CONTEMPLATE ATTENDING THE CHICAGO MEETING OF THE WESTERN PENMEN'S ASSOCIATION.

The initiation fee to new members, admitting them to all privileges, is two dollars. This amount also includes the first annual dues of one dollar.

It is not necessary to be a penman or a business educator to become a member. Any one who is enough interested in the subjects under discussion to attend may become a member.

All of the sessions will be held in the rooms of the Chicago Business College, 45 East Randolph street.

C. A. Faust, 45 East Randolph street, Chicago, is the chairman of the Executive Committee, and all letters relating to the coming meeting should be addressed to him.

The New Bridge House (European), at the corner of Randolph street and Fifth avenue, has been selected as headquarters.

Those who room alone can secure good rooms at \$1 per day, and where two room together the price will be 75 cents a day for each person. It is safe to stand that good meals can be had at from 15c to 25c, each, while those who have pocket books, with appetites to match, and landings toward delicate viands, can, in Chicago, find ample opportunities for spending large chunks of gold in satisfying the inner man.

### ABOUT RAILROAD RATES.

### Read Carefully.

As all railroads make specially low rates to their patrons during holiday work, the Executive Committee recommended that those who expect to attend the convention confer with their railroads at once regarding the best methods to pursue in order to secure the full benefit of the holiday rates. Those who live within two hundred miles of Chicago can secure the holiday rates without any trouble, all railroads under their holiday agreement, sell round trip tickets to any station not more than two hundred miles from starting point. To those who live more than two hundred miles from Chicago we would suggest the following plan: Ascertain the dates on which the reduced tickets will be sold by the railroads over which you must travel to reach Chicago, have a round trip ticket at the reduced rate for the first two hundred miles of the trip, purchasing the second round trip ticket from that point to Chicago. If the distance is more than four hundred miles the operation must, of course, be repeated. The station agent who is well up in his business, and is accommodating, as nearly all are, will no doubt give reliable advice and substantial assistance when called upon. If the business is properly managed to one who attends the convention need pay more than one and one-third fare for the round trip.

The Executive Committee pledges itself to render all possible assistance. Write to any member at any time relating to anything connected with the Western Penmen's Association, and particularly the next meeting, and rely upon prompt reply.

C. A. FAUST, 45 East Randolph St. Chicago, Ill.  
G. W. BROWN, Jacksonville, Ill.  
A. N. PALMER, Cedar Rapids, Iowa.  
Executive Committee.





## SCHOOL AND PERSONAL.

— We are always glad to get school and news items, and we trust our friends will keep us in mind when changes come. While we desire to publish every item of news that will possibly interest workers in our line, yet we do not care to publish anything derogatory to any school worker. The JOURNAL will not shrink from publishing any genuine news item that will do the profession at large any good, but it will not publish articles that are dictated by mere spite. Recently we have had some very lengthy letters (one of 17 pages) from school men exposing what they call "shady" transactions of some competitors in the same field, and asking that THE JOURNAL print an exposé of these competitors. Accompanying this request was another saying, "Please consider this confidential and do not mention us." In the following mail came a 30-page letter from the accused person making an accusation against his accuser, and requesting THE JOURNAL to show up "shady transactions" of the other side. The same request came with this, of "Please consider this confidential and do not use my name." Neither knew the other had written to THE JOURNAL. Now, THE JOURNAL does not care to be drawn into any kind of factional quarrels, and even were one or both of the accused persons guilty we can't see that the publication of the facts in THE JOURNAL would benefit the profession at large, or business college work. In fact, we feel that publication of such items is a detriment all around.

— During the past month we have received several unmarked copies of local papers, and as a vigorous search failed to bring to light commercial or penmanship items, we were unable to make mention of what was probably intended when the papers were sent us. In this connection we desire to ask our friends to very carefully mark what they want us to see, and also mark the same on the back, calling our attention to the fact that papers have been mailed us. In the hundreds of papers that come as exchanges and otherwise, and the hundreds of catalogues sent us, a catalogue or paper may easily get lost. Please mark any items in the future and call our attention to them particularly.

— Rev. J. J. Graham, pastor St. Joseph's Church, Nashville, Tenn., in a letter renewing subscription after a lapse of several years, says: "Please let my subscription begin with last January and send the back numbers as soon as possible. I am glad to see that THE JOURNAL is as good as it used to be. Its visit to me looks like the renewal of an old acquaintance."

— Among the new schools for the month are the following: Va. B. C., Richmond, Va., B. A. Davis, Jr., Prest. This school will open January 1, 1896; the Lynchburg School, with which Mr. Davis has been connected, will be conducted by J. W. Giles as Prest. and Mr. Davis will retain an interest; the Albion, N. Y. Bus. Univ., with A. J. Taylor, formerly of Taylor's B. C., Rochester, N. Y., as Prin.; Hope, Ind. Nor. & Bus. Sch., G. W. Thompson, normal dept., C. E. Kagey, Bus. Dept.; C. A. Johnson has severed his connection with the Ala. Prac. B. C. and has opened Johnson Com'l Sch., 21 Dexter Ave., Montgomery, Ala.; W. C. Russell, of Drake's Jersey City B. C., will open the Middletown, N. Y. B. C., Jan. 30, 1896; G. W. Dix has closed the Provo, Utah, B. C., and opened a new school—the Capital City B. C., Salt Lake City, Utah; W. H. Barrett, Erie, Atlantic, Pa., B. C., has opened another school at Nebraska City, Neb.

— The following schools have discontinued: Chillicothe, Ill., B. C.; Shenando Valley, B. C., New Castle, Pa.; Sayre's B. C., Cleveland, Ohio; Lincoln, Neb., Polytechnic Inst.; Newton, Kan., Bus. Coll.; Cooper Memorial B. C., Sterling, Kan.; College City, Cal., C. C.; Clark B. C., Phila., H. C. Clark, Prop., has been merged into the Spencerian B. C. T. H. McCool, Prop.; Kansas City, Mo., B. U., has been merged in the Spalding B. C. of that city.

— The Muscatine, Ia., B. C., has been strengthened by the addition of W. A. Rickenbrode, lately of Greensburg, Pa., who has purchased a half interest in the school. He is now principal.

— The McLachlan Bus. Univ. is a new name adopted by what was formerly known as the Canada Bus. Coll., Chatham, Ont. Messrs. D. M. McLachlan are proprietors.

— Among recent visitors at THE JOURNAL office were the following: W. J. Amos, Merrill College, Stamford, Conn.; Capt. W. H. Bailey, noted swimmer and life saver, Boston, Mass.; F. W. Cady, Lehigh, Pa.; J. E. Dennis, Brooklyn, N. Y.; Mr. and Mrs. W. L. Starkey, Paterson, N. J.; W. H. Vernon, Centenary Coll. Inst., Hackettstown, N. J.; A. S. Dennis, Union B. C., and Dennis Adding Machine Co., Des Moines, Ia.; H. B. Webster, Prin. Com'l Dept., Elizabeth, N. J.; High School, J. E. McBurney, Pratt Inst., Brooklyn, N. Y.; A. F. Newland, Supvr. of Writing, Kingston, Ont.; Isaac H. Bates, Milledale, Minn., an old-time penman,

# Gen City Business College

## Quincy, Ill. Dec 1, 1895

### Dear Friends:

The early future promises a return of prosperous times which will bring with it many demands for Bookkeepers and Stenographers. The present is the time to make preparation for the future. Qualify yourself now. Do not wait till the demand comes.

The winter session of this Institution begins Thursday, Jan. 2, 1896. A large number of our students from many States have signified their intention of being present at that time, and we expect the largest gathering of students the school has experienced in many years.

Take advantage of our January opening and thus qualify yourself for the revival of business which is surely coming. There is no better time to begin than at the opening of the Winter Session in January.

Hoping to see you at that time, and believing that when you are here, you will be delighted with the school and its facilities, I am,

Very truly yours,

D. H. Musselman,

PRESIDENT.

THIS IS HOW THEY WRITE AN ORNAMENTAL HAND AT THE GEN CITY BUSINESS COLLEGE.

formerly connected with Eastman Col., Poughkeepsie, N. Y. He made the large drawing of "Saint George and the Dragon," which still holds the fort as the largest piece of pen work in the country.

— W. H. Vernon, formerly of Uniontown, Pa., has recently taken charge of the Com'l Dept. Centenary Coll. Inst., Hackettstown, N. J., and has fully equipped the department with furniture, desks, etc., and has organized a very successful school.

— Amos W. Smith, 273 Prospect Ave., Buffalo, N. Y., is conducting a private commercial school. His plan is to have students come to his house where he has a studio. Instruction is entirely private. It has succeeded beyond his expectations. In a late letter he says: "THE JOURNAL improves with acquaintance; I enjoy it more each month."

— The Sydney, Ia., Sun devoted a full page to a write-up of the Western Normal & Business College. In an article we notice that our friends, F. M. Wallace, W. G. Bishop and R. H. Beck, are given a due share of praise for their part of the work.

— We have received from Prin. Brubeck a ticket to a course of six lectures, given by the New London, Conn., B. C. The opening lecture we notice is on "Savings Banks." This is an excellent plan to convey instruction and amusement at the same time.

— From the Morning Herald, Anderson, Ind., we get

quite an extended account of the very interesting commencement exercises of the Indiana Bus. Inst. of that city. J. A. Payne is Prin. and Propr. and A. D. Foster, Foreman.

— E. C. A. Becker, Becker's B. C., Worcester, Mass., must be a very busy man. In addition to conducting his large day school, he has a successful evening school, and he also teaches in the English High School and in the Evening High School.

— In the Stevens' Point, Wis., Daily Journal, we find an article about the popularity and prosperity of the Stevens' Point B. C., under the direction of Prin. Allen. This institution has the largest enrollment in its history.

— In a letter lately received from Geo. P. Lord of the Salem, Mass., Com'l Sch., he states that this institution has found it necessary to increase its capacity since the opening of the present year by the annexation of a new room. He says: "We introduced last spring, in fact were one of the first to use, the Sailer System of Office Practice. We cannot speak too highly of it. You cannot commend it too highly in your paper."

#### Movements of Teachers.

— R. R. Steele of Spalding's B. C., Kansas City, Mo., is the new principal of the Com'l Dept. of the Holmes B. C., Portland, Oregon, succeeding R. F. Barcoe.— D. N. Knaut, Calla, O., is preparing to return to the pen-



AMERICAN BUSINESS CO., N.Y.

manship field.—C. G. Price, late of the Sullivan & Crispin B. Co., at Atlanta, Ga., is the new penman of the Knoxville, Tenn. B. Co.—Miss Estelle Porter succeeds M. S. King as principal of the Com'l Dept. State Unit, Columbus, Mo.—W. C. Hostwick, late secretary and penman of the Clark B. Co., Philadelphia, has secured a position with the Provident Life and Trust Co., Phila.—V. S. Bennett is the new penman of the Soule C. C., New Orleans.—C. W. Kitt of Vinton, Ia., is the late addition of the faculty of the Soule School, New Orleans.—D. T. Walker, formerly of Watertown, S. D., is a new member of the faculty of the Curtis C. C., St. Paul, Minn.—C. T. Cragin has severed his connection with the Spear & Peaslee B. C., Salem, Mass., owing to poor health. The doctors have ordered him to rest for several months.—F. H. Criger, late of the Wood's B. C., San Antonio and Wilkes Barre, Pa., has become penman of the Williams B. C., Pasadena, Cal. He was presented with a cane on leaving Wilkes Barre.—Miss Florence Mayhew is the new teacher of Phonography, of the La Porte, Ind., High School.—B. Marx, late of Norfolk, Va., is temporarily engaged as penman of the Rider B. C., Trenton, N. J.—Clayton B. Walkey, a Zanerian, is penman of the Freeport, Ill., Coll. of Com.—J. E. McBarney, formerly penman State Nor. Sch., Millersville, Pa., is taking the Normal Art Course in Pratt Inst., Brooklyn, N. Y.—Howard W. Pears is pres't and I. F. Croom m'gr of the Lima, O., B. C.

#### Obituary.

J. C. RUNDLE.

In Hartford, Conn., on Sunday, Nov. 10, J. C. Rundle, teacher in the Hunt-Bing B. C., passed away. Mr. Rundle's home was at Nisshabotna, Mo., and he had been a teacher in the Hunt-Bing B. C. since September 1. He had completed the commercial course and took some penmanship work in the Western Nor. Coll., Shenandoah, Ia., several years ago and later had completed the penmanship course of the Highland Park N. C., Des Moines, Ia., under L. M. Keeler, m'gr. He was thoroughly prepared for commercial school teaching and life seemed to have much in store for him. He was quiet, earnest and thorough in all work. To his parents and friends we extend our sincere condolence.

MRS. J. J. HAGEN.

The many friends of Mr. J. J. Hagen of Archibald's Bus. Coll., Minneapolis, Minn., will sympathize with him in the bereavement that has come to him in the death of his wife, which occurred recently.

WILLIAM M. SWAYZE.

We have recently learned of the sad bereavement which has come to Mr. G. A. Swayze, the well-known commercial teacher, Belleville, Ont., in the death of his son, which occurred on Oct. 20. He was twenty-three years of age and had been married about one year. It came with particularly crushing force to Mr. Swayze, senior, as at that time he himself was confined to his bed by severe illness. We are glad to report Mr. Swayze, Sr., as improving.

#### Humorous.

SAUNDERS-STEELEY.

At Arkadelphia, Ark., on Nov. 13, Mr. I. W. Saunders, Principal of the Actual B. Co. of that city, was married to Miss Sarah Tilley, Whitesboro, Texas.

Our congratulations are extended to the happy couple.

#### New Catalogues, School Journals, etc.

The new catalogue of the N. W. Coll. of Conn., Grand Forks, N. D., shows that this school is steadily advancing. Prin. J. J. Swengel lately associated with him as the principal of the school is his son, H. B. Swengel, and Geo. Elender, formerly of Brockton, Mass., is now at the school, is the teacher of English and Mathematics.

"A Few Facts About a Fascinating Art" is the way the Metropolitan School of Shortland and Typewriting of 150 South Ave., N. Y., word it on the cover of their pamphlet.

The "Second Catalogue" of the Ferris Industrial School, Big Rapids, Mich., is a very plain, handsomely printed document.

Other catalogues and circulars have been received from the following institutions: The Tampa, Fla., B. U.; Draughton's Practical B. C., Nashville, Tenn.; State Normal Coll., Troy, Ala.; Dakin's B. C., Syracuse, N. Y.; North Western Coll., Naperville, Ill.; Mahan's C. C., Sherman, Tex.; Clark B. C., Newport, N. Y.

G. W. Temple, Prin. of the Chicago, Ind., B. C., is a very able advertiser. He is getting out a very nicely illustrated college journal, eight pages and cover.

The Springfield, Mo., Normal Quarterly has some excellent plain and ornamental penmanship work from the penman of the institution of the Evans.

Spaulding's C. C., Kansas City, Mo., is sending out an eight-page journal, teeming with information about this old reliable institution.

Mahan's C. C., Sherman, Tex., is doing some bright advertising in a very solid and well arranged and handsomely illustrated four-page journal.

D. L. Musselman, Pres. of the Gem City B. C., Quincy, Ill., has always believed in good advertising and good illustrations. He is sending out a very attractive eight-page journal that should bring him hundreds of students.

The Bryant & Stratton Coll., Camden, N. J., G. W. Schwartz, Pres. and Pennma, has issued a very handsome eight-page journal and several bright circulars.

Among the other well printed college journals received during the month are those from the following institutions: Frothingham B. C., State Normal Coll., Troy, Ala.; Fort Smith, Ark.; La Crosse, Wis.; Woodbury Coll., Los Angeles, Cal.; The Academy, Mo.; Normal School; Wm. Smith, Ark.; C. C. O'Connell, B. C., State Normal Coll., Emporia, Kan.; Steubenville, O.; L. H. Leland's Coll., San Francisco, Cal.; Stockton, Cal.; B. C.; Salem, Mass., Com'l Sch.; Ferris Industrial School,

Big Rapids, Mich.; Simpson Coll., Indianola, Iowa; Sheanobiah Nor. Coll., Belknap, Va.; Atchison, Kans., B. C.

## THE EDITOR'S SCRAP-BOOK.

[INITIAL BY D. L. STODDARD, INDIANAPOLIS, IND.]



OW is that scrap-book progressing? A great interest is being manifested in THE JOURNAL'S scrap-book offer, but it seems to us that more interest might be manifested in the "Penmen's Exchange Department." Many who write in say that they feel their work is not quite good enough to exchange. However, if they were enlisted under the head of amateurs, most of them would be able to send out very acceptable work. We can imagine no more fascinating occupation for the winter evenings than preparing specimens of work to exchange with brother quill drivers grouping, pasting in and securing an artistic arrangement of specimens of pen work from various penmen. A well arranged scrap-book with a few hundred specimens will furnish a never-ending source of inspiration and instruction to any penman—and to the young penmen desirous of securing models from which to practice, nothing can equal it. A penman's scrap-book is a far more sensible idea than any stamp collector's scrap-book. We trust these several hundred others among THE JOURNAL'S readers will send in their names to be added to either the professional or amateur list in the "Penmen's Exchange Department." There is no charge whatever, no red tape. Send in your name.

#### PROFESSIONAL.

W. W. Terry, Auditor's Office, Van Wert, O.  
J. C. Bowser, Bus. Coll., Watertown, N. Y.  
R. R. Shafer, Fayette, O.

#### AMATEUR.

W. M. Engol, 1217 No. Ninth St., Reading, Pa.  
Miss Lillian J. Butts, 110 E. Highland Ave., St. Joseph, Mo.

From W. L. Dick of Pierceton, Ind., we have received quite a variety of work, embracing plain and ornamental writing, cards, off-hand flourishing, automatic lettering on board and hand, etc. We also received a large photograph of his pen design "Life's Voyage." Mr. Dick has achieved quite a reputation in his section of the country, and is making his bow to the general public through THE JOURNAL'S advertising columns.

A photograph of a well executed pen drawing in line and stipple of a handsome young lady comes from C. A. Bernhard, Edinburg, Kans.

Some dainty, professional writing that shows great improvement has been received from O. A. B. Sparke, Jewell, Ia.

A variety of work, including pen drawing, business writing and writing in a dozen other styles, has been received from Miss Ella Calkins, Lacelle, Ia. Miss Calkins has considerable ability in all lines of work, as the specimens before us plainly show.

From T. Courtney, Bliss B. C., North Adams, Mass., we have received quite a variety of plain and ornamental work. Mr. Courtney is master of a splendid business style and is rapidly improving in his dainty, ornamental work. His card writing is extremely well done.

W. L. McCullough, Shamokin, Pa., favors us with a number of finely written, ornamental style cards. He's a splendid penman.

A beautifully written letter in professional style and work, Mr. Courtney is master of a splendid business style and is rapidly improving in his dainty, ornamental work. His card writing is extremely well done.

*Oh Yule-Tide Carol,  
Slightly lift thy finger;  
Then, loving lutanist,  
And let around us linger  
Thy music's mellow mist!  
Thy lute thy strain beat faster  
In captivating time,  
And mirth shall be our master  
Until the midnight chime.*  
Scotland.

ENGRAVERS' SCRIPT BY J. F. BRILEY. A VERY USFUL STYLE FOR ENGRAVING, ETC.

O. J. G. Gordon, Supervisor of Writing, Rocky River, O., submits some cards written in a splendid professional hand, and others in delicate lady's script.

We have received some excellent business and professional writing in the card line from L. B. D'Armond, Danville, Va. With the exception of one month's instruction under W. S. Collins, Mr. D'Armond says he has received all of his instruction from THE JOURNAL.

Excellent plain and ornamental writing in various styles comes to hand from J. E. Thornton, Carrollton, Ga.—M. H. Fox, Atlanta, Ga., late of New York, sends a well written professional letter.

C. L. Ortmann, Utica, N. Y., in a letter ordering a 85 scrap-book combination sends some dashy, ornamental writing.

Excellent specimens of ornamental writing in various styles have been received from W. M. Engol, Reading, Pa. He says that he has received all his instruction from THE JOURNAL.

A. J. Cadman, Oswego, Mich., B. C.; P. L. Tower, North Adams, Mass.; J. Ward Wells, Vinton, Ill.; W. W. Merriman, Bowling Green, Ky., and B. Marx, Trenton, N. J., have sent splendidly written letters, professional style.

Among hundreds of well written letters, business style, received recently, we must mention C. S. Dickhaut, Upper Alton, Ill.; W. L. Smith, Olive Branch, N. C.; F. S. Hock, Concord, N. H.; J. A. Elston, Canton, Mo.; A. M. Powers, West Troy, N. Y.; E. G. Fidler, Elizabethtown, Pa.; Michael H. Fackler, Eubank, Pa.; F. T. Weaver, Dubuque, Ia.; J. P. Wilson, Seattle, Washington; E. E. Reppert, Wichita, Kans.; J. H. Bachtenkirch, La Fayette, Ind.; W. S. Turner, Hartford, Conn.; Sam Evans, Springfield, Mo.; W. J. Ives, Victoria, B. C.; Sarah Frank, Warrensburg, Mo.; Paul A. Steele, Washington, D. C.; D. D. Long, Philadelphia, Pa.; W. H. Barry, Youngstown, O.

#### Public School Work.

We have received from Miss Harriet Blood, Supvr. of Writing and Drawing in the Public Schools of Council Bluffs, Ia., several hundred practice sheets in the writing schools. This work is so uniform throughout (and uniformly excellent) that it might lead a casual examiner to believe the work was from the pen of one student. When we find lines of each page are devoted to tracing exercises, followed by spiral ovals, capital Q continued exercises, followed by capital O and below that some word and sentence writing, giving in all a very good idea what each student is capable of doing. The precision and dash shown in the oval exercises indicate that considerable time has been spent in foundation work. Good movement and speed are shown in every line. In the word and sentence writing every letter is plain as print and the style of writing is such that it will stand a great deal of speed without getting "mushy" or indistinct. When we consider that this work is from eighth grade pupils and that their writing could help but improve for several years yet, we can readily see the debt of gratitude owed by the thousands of pupils in the Council Bluffs Miss Blood for her excellent work. Miss Blood started right, getting a thorough preparation for her special work, and followed this up by attending various summer schools in the Western Penmen's Association, by subscriptions to penmanship and drawing publications, and in every way endeavoring to keep in the fore-front of the profession. We doubt if there is any other person in Council Bluffs schools that pays such big returns for the money invested as the special work in drawing and writing. The \$100.00 salary is a mere bagatelle compared with the enormous benefit accruing to the thousands of young people who received instruction from her. We wish that every city in America had a Supervisor of writing and drawing and that they then nothing better than that these Supervisors were all as competent, energetic and enterprising as Miss Blood.





### THE PENMAN'S LEISURE HOUR.

BY E. L. GLICK, BLISS BUS. COLL., LOWELL, MASS.

Geo. W. M. Hanley, 329 Sanson street, Phila., Pa., has an excellent bookkeeping Chart that contains the essence of bookkeeping in a nutshell. Price \$1.

The International Dictionary (formerly Webster's), published by G. & C. Merriam, Springfield, Mass., is the American standard. It is used to settle "wordy" disputes in THE JOURNAL office.

C. R. Wells, Supervisor of Writing, Syracuse, N. Y., has had remarkable success with his "Movement System." C. W. Bardeen, Syracuse, N. Y., has recently put this system on market.

The Pernin System of Shorthand is making great headway, and is being introduced in the schools in all parts of America. Its writers and teachers are wonderfully enthusiastic over its merits.

Williams & Rogers, Rochester, N. Y., are always up to something, and their latest is an accurate folding pocket map of New York State. It makes a splendid permanent advertisement.

I have seen no better business writing than that which comes from the pen of F. W. Tanslyn, 490 Olive street, St. Louis, Mo. His professional writing is superb.

The series of text books published by O. N. Powers, Chicago, Ill., are especially arranged with reference to their teach ability, but are excellent as reference as well. Mr. Powers has had many years' experience in teaching and experimenting along various lines, and his books are the result of his experience and experiments.

I have recently had the pleasure of looking through the large scrap books of Frank McLees & Bros., general engravers, 96 Fulton street, New York City, and was surprised at the large variety of work which they do. Letter-heads, bill-heads, copy-books, copy-slips, ornamental pen work, signatures, etc., seem to all come within their line. The new cotype process, by means of which the cut may be used

upon an ordinary printing press, is one of the improvements. It produces a copper plate effect when handled by an ordinary printer. The special hold of the McLees Bros. (and, by the way, it is the best test known to good engravers) is in the line of fac-simile signatures. In addition to their work being perfection in form the lines are clear-cut, delicate, and the whole is given a life-like gracefulness. Any penman who has a signature engraved by McLees has the best.

The Peirce Manual of Bookkeeping, The Peirce Manual of Business Forms, The Peirce Manual for the Typist, have been adopted by the Philadelphia Board of Public Education. "The Peirce Writing Slips and Business Forms" by A. P. Root are having a very large sale. All of these works are prepared with extreme care, printed on the finest paper, and the mechanical work is of the very best. Any one who has seen any of Mr. Peirce's publications will know something of the uniformly excellent style in which they are issued. They are all published by Thomas May Peirce, Record Building, Philadelphia, Pa.

It is impossible for THE JOURNAL to furnish any of the numbers for 1895, except the December number, as sample copies or single copies. All the back numbers of the present year have been exhausted, except a very few complete sets, which can be furnished at \$1 per set.



### A Feast with Rare Old Books.

Hail, mistick Art ! which men like angels taught,  
To speak to Eyes, and paint unbody'd Thought !

Number 4. —J. Champion, 1740.

"The Eight Beatitudes," written and engraved by Wm. Alexander, and published by Wm. Jackson, London, has no date to indicate when it was pub-



The "Scrap-Book" offer made by THE JOURNAL has been found a very taking thing, at least a great many people have taken advantage of it. We have thousands of specimens of American and foreign penmen, engraved specimens, copy books, etc., and can fill a large number of orders in that line. Our supply of back numbers of THE JOURNAL, however, is limited. Those who desire back numbers, and especially those who want particular numbers, should send in their orders early. The advertisement will be found in another column of THE JOURNAL. In a recent letter to THE JOURNAL Mr. S. G. Snell, prin. Snell's Bus. Coll., Truro, N. S.—and, by the way, he's a connoisseur in fine penmanship—says: "Your Scrap-Book scheme is the best thing yet. I have been looking for it for several years—expecting it, in fact. I would like to get some of your specimens from the very best of the great penmen to show my school what can be done by the experts; practice from them myself."

Probably no man in America, in the last twenty-five years, has taught and influenced so many people in writing, and sent out so many teachers of writing, as D. L. Musselman, Pres't of the Gen City Bus. Coll., Quincy, Ill. The Normal Penmanship Dept. of this well known school, in charge of that elegant pen artist, H. P. Bernsmeyer, is sending out many fine writers and teachers. Mr. Musselman has placed on the market a compendium of penmanship, containing a large variety of work, and students will find this an excellent thing from which to practice and well worth the \$1 it costs.

Our trade with the Spanish speaking countries has grown to enormous proportions and calls for business men trained to speak and write Spanish. Chaffee's Phonographic Institute and Bus. Coll., Oswego, N. Y., makes a specialty of teaching Spanish. The teacher is a native Spaniard. Mr. Chaffee has arranged Graham's Shorthand System in the Spanish language. His school is a great recruiting ground for shorthand teachers. Warren Wood of Middlebourne, W. Va., is a new addition to the Chaffee faculty.

lished—a common fault with old books. Judging by the quality and style of pen work and engraving, we would place it about 1860.

The dedication is somewhat unusual for a work on penmanship, and we copy it: "To Her Royal Highness, The Duchess of Clarence, This Work, Sanctioned by Her Royal Highness's Approval, is, with Her most GRACIOUS PERMISSION humbly dedicated BY HER ROYAL HIGHNESS's most obedient and very humble servant, William Alexander."

This book contains eight plates, besides the title page and dedication, the pages measuring 11 x 4 inches. Quite a variety of lettering is introduced, and the German and Old English are not neglected. The flourishing is used merely to ornament the letters. Occasionally there is a line of script. The entire work is of a high order, and the engraving is particularly well done.

"Law Penmanship," published in 1808, contains eight plates, three lines on a plate, of something a cross between the old slanting round-hand and the present vertical style. It very much resembles what is known in England as the "civil service" hand. The names of the author and publisher are not in the copy in our possession.

In 1852 the London Council of Education authorized the publication of a "Manual of Writing," founded on "Mullhauser's Method of Teaching Writing," which was originally published at Geneva, Switzerland, in 1831.

M. Mullhauser was appointed in 1829 to inspect writing classes under the superintendence of the Geneva Commission of Primary Schools. His report was the basis for the new method. This manual deals with the method of instruction rather than with copies for practice. Much of the instruction is the same as given to day.

#### Change of Time—1739-40.

UNITED STATES PENMANSHIP AGENCY.  
BOSTON, Sept. 23, 1895.

To the Editor of THE PENMAN'S ART JOURNAL.

The author of an article entitled "Olde Tyme Penmanship" (see page 263, Sept. issue) states that: "The mutual admiration society continued its meetings evidently, and on January 7, 1739 (note the evident error in date: it must have been intended for 1740) Chapman replied," etc., etc.

As, under the system of chronology then in use, the year 1740 did not begin until March 25, 1741, present system, the date Jan. 7, 1739, o. s., should be written Jan. 7, 1739-40, and perhaps the author can see where he stumbled.

The present system was not in general use until 1752, and a few minutes' study will make the whole system plain.

Very respectfully,  
G. H. CHAPMAN.

#### Facts About Paper.

Sheets of paper four or five miles long are now commonly made for the use of newspaper press.

The process of beating, cutting and grinding rags into paper pulp occupies from three to four hours.

The pulp from the grinding and cutting of the rags is bleached white by the use of chloride of lime.

Even the finest bank note paper, both in this country and Europe, is made by mechanical processes.

In Japan paper coats, oil, and thus made waterproof, have been in use for at least ten centuries.

The annual issue of books is estimated at \$5,000,000 of volumes, consuming 65,000 tons of sized paper.

The boilers used in the manufacture of straw paper will contain from 2,000 to 3,000 pounds of straw at a time.

Water pipes made of paper will keep the water from freezing much longer than a metal or earthen pipe.

It is stated by some authorities that the wood of the American poplar makes the best variety of wood paper.

Over 400 patents have been taken out in England for the manufacture of paper, and more than 500 in this country.

Rolls of paper seven feet wide and fourteen miles long have been made, the completed roll weighing over 2,600 pounds.

Many of the paper making machines of the present day are over 100 feet long, and require a building to themselves.

Blotting paper is wholly unsized, the lack of sizing enabling it to take up and retain the ink of the writing on which it is laid.

The cutters in factories where wood is used for making

*Abate, to decrease, lessen, diminish, lower, sink.*

*Battle, a fight, combat, engagement, main body*

*Clovenfooted, having the feet cleft or divided.*

OLDE TYME PENMANSHIP (See Page 274). "LAW PENMANSHIP" PUBLISHED IN LONDON IN 1808.

#### Answers to Correspondents.

Questions of interest to JOURNAL readers will be answered through this column of THE JOURNAL. Questions of interest to the writer alone will be answered by letter if stamp is enclosed. We cannot take valuable space to print answers that cannot interest any one but the writer.

Would you inform me who invented "Rapid Writing," if any such thing was ever invented? If I am not mistaken, Mr. Foster of Albany, N. Y., taught movement even before P. R. Spencer published his first system.—E. A. Hall, Loganport, Ind.

Answer.—We don't believe there is any authentic record of who first taught "Rapid Writing." There has been much dispute over who first used and taught fore-and-aft movement. B. F. Foster, to whom reference is made, had published in Boston, in 1851, "Foster's System of Penmanship or the Art of Rapid Writing." In this work Mr. Foster claimed that he developed Carstairs' system. Mr. Foster evidently did not know about the Lewis-Christians controversy over movement and rapid writing. From what authorities we have examined, we are led to believe that James Henry Lewis of London, England, was the first teacher of "muscular" or forearm movement. In 1816 he published, in London, the work entitled "New Method of Rapid Writing." Carstairs was a student of Lewis.

I notice that you use the word "writing" rather than the word "penmanship," when referring to supervisors and special teachers in public schools. Why is this?—C. J. S., Boston.

Answer.—We think the word "penmanship" is general, and the word "writing" is specific. A teacher of penmanship should mean a teacher of all or at least more than one branch, branches of the art. A teacher of writing would mean writing alone, and not a teacher of flourishing, lettering, etc. However, it is simply our way of looking at it, and we are not backed up by the dictionaries. The Century Dictionary defines "Writing": "To trace or form upon the surface of some material a significant character or characters, especially characters constituting or representing words."

The Century Dictionary defines "Penmanship": "The use of the pen in writing; the art of writing. Manner of writing; handwriting; as accomplished penmanship." Webster's International Dictionary defines "Writing": "To inscribe on any material by a suitable instrument, as to write the characters called letters; to write figures." Webster's Dictionary defines "Penmanship": "The use of the pen in writing; the art of writing. Manner of writing; chirography; as, good or bad penmanship."

#### Writing of the World.

Owing to the crowded condition of our columns this month, we thought it best to hold over the "Writing of the World" article until the January number. The next in the series will be Japan, and it will be illustrated with a variety of Japanese hush writing as well as English pen script. We have material on hand from a number of countries and can promise some very interesting articles.

*Wm. Armstrong.*

*Wm. Armstrong.*

*Wm. Armstrong.*

AUTOGRAPHS OF WELL-KNOWN PENMEN.  
ENGRAVED BY FRANK M'LEES & BROS., 66 ULSTON ST., NEW YORK, BY THEIR N.W. "COPY" TYPE PROCESS.





# The Normal Review System of Writing,

SLANTING COPIES.

VERTICAL COPIES.

Regular Course, Tracing Course, Business and Social Forms.

By D. H. FARLEY, Professor of Penmanship in the New Jersey State Normal School, Trenton, N. J., and W. P. GUNNISON, Principal of Grammar School Number 19, Brooklyn, N. Y. This is the most practical and complete system of writing, —furnishing complete courses of instruction in both the slanting and the vertical copies. It is most carefully planned, thoroughly developed, and artistically executed, and embodies many notable features not found in any other system.

**SILVER, BURDETT & CO., Publishers,**  
BOSTON, NEW YORK, CHICAGO.

## Movement Method in Penmanship.



1. *The Natural Movement Method in Writing.* By CHARLES R. WELLS. Nos. 1 and 2, 84 cts. a dozen; Nos. 3, 4, 5, 96 cts. a dozen. This system of penmanship has now come into such general use that it has a host of imitators. Agents everywhere are saying, "Our new series has all the essential features of the Wells system." Don't believe it. There is only one Wells system, and there is no other series that gives or can give its distinctive features. A man cannot become a Diogenes by living in a tub, and a series of writing books cannot appropriate our copyrighted features by calling itself a "movement series." Get the Wells series, and the Wells series alone. The Wells Method if used as directed may be depended upon to produce the following results:

- 1st. To develop and discipline the natural arm action so as to produce the type habits of position, pen holding, etc.
- 2d. To test successfully the acquired movements by the use of properly prepared exercises or copies, and incidentally to correct all errors in formation.
- 3d. To establish and maintain such conditions as shall induce each pupil to teach himself to write carefully with the arm movement while doing his lesson work, and thus to fix the habit of accurate writing at all times.
- 4th. So to establish the habit of arm movement business writing that it will eventually become automatic. In the public schools of Syracuse, where the method was first introduced, Prof. Wells spent thirteen years testing, perfecting and applying the plan of teaching. The remarkable results shown here have attracted wide attention, and in the many places where the method has been voluntarily introduced not a single case of failure has been reported.

Sup't Geo. W. Phillips, of Scranton, Pa., where the system was introduced in Sept., 1903, writes, "It is simply immense." This system will not work a chance: *It is a revolution in the art of writing.* For similar testimony, write to Sup't A. B. Blockett, Syracuse; Sup't C. W. Cole, Albany; or Principal James M. Miller, Oneonta Normal. It is not a question whether the best schools will adopt this system, but when they will adopt it. The school that takes it first is that much ahead of its neighbors.

2. *Manual of the Movement Method in Writing.* By CHARLES R. WELLS. Paper, 4to, pp. 44. Illustrated. 25 cts. If you want to learn about the system, send for this manual. Toledo has bought 225 copies; Scranton, 225; Newtonville, 100; Somerville, 75; Toronto, 50, etc.

C. W. BARDEEN, PUBLISHER, Syracuse, N. Y.

# HILL'S EDUCATIONAL SYSTEM OF PENMANSHIP.

The Latest and the Best.

Slant Copies, 12 Numbers. - Vertical Copies, 10 Numbers.

This Series, prepared by Anna E. Hill, Supervisor of Penmanship, Public Schools Springfield, Mass., is now complete. No expense has been spared to make the books the most artistic and the best for school use.

CORRESPONDENCE IS SOLICITED.

**LEACH, SHEWELL, & SANBORN,**

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THE BEST.

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An inspiration to Students.

Highest endorsement of leading Educators and Specialists. Pronounced by hundreds of teachers who have used it as the best ever published for public schools. Examine it. Parts I, II, III and IV, 15 cents each. Parts V and VI, 20 cents each. The six parts to any teacher 80 cents.

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Southwestern Publishing House, - - - Nashville, Tenn.

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AMERICAN GRAPHITE

**PENCILS.**

A pencil with a smooth, tough, uniform lead will greatly aid a good and free style of penmanship.

Dixon's "American Graphite" Pencils are unequalled for all qualities most desirable in a lead pencil. If your stationer does not keep those stamped "American Graphite" mention PENMAN'S ART JOURNAL and send 6 cents for samples worth double the money.

Jos. Dixon Crucible Co., Jersey City, N. J.

**School Pins.** Raised metal letters, any gaital, with class colors.  
Sterling Silver 25c. \$2.00 per doz.  
Silver plated 10c. 75c  
Catalogue for 5c free.  
McRae & Kesler, Attleboro, Mass

**Excellent Christmas Books!!**

**TOUCH REMAINS OF HISTORY.** By Amelia Hutchingson Sterling, M.A. Second Series. From the Reformation to the beginning of the French Revolution. 12mo. Cloth, 50 cts. Vol. I, uniform with the above, 80 cts.

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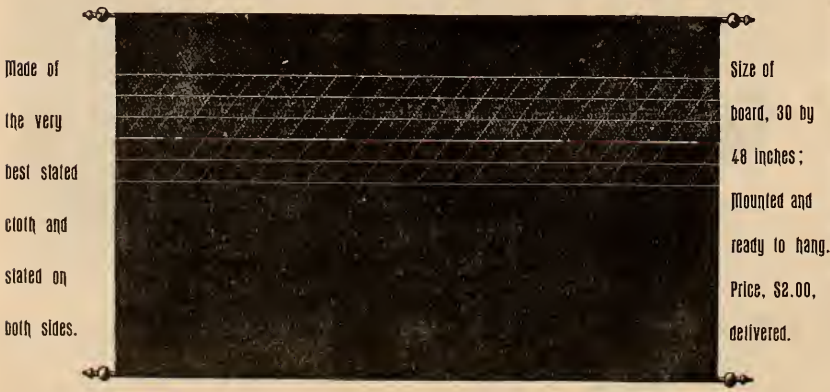
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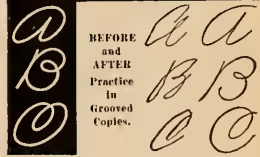
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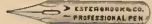
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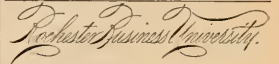
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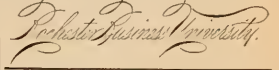
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